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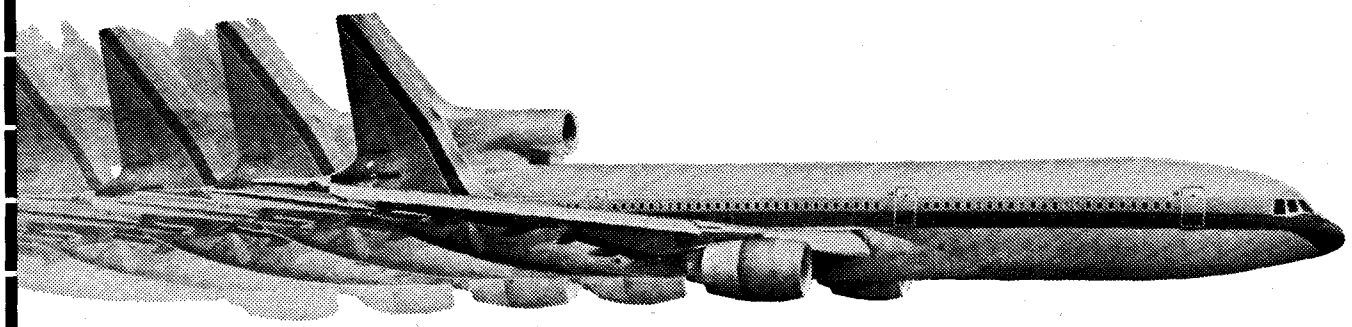

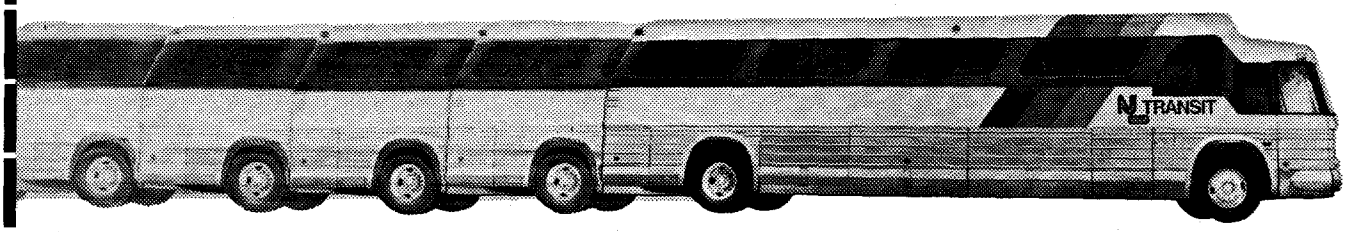

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By Craig Unger
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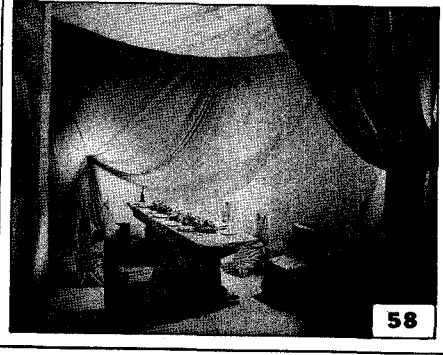

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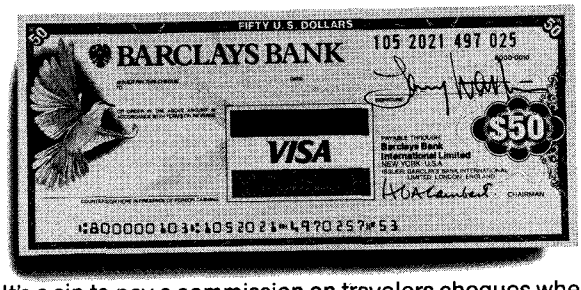

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LETTERS

Parks Department

AS A YOUNG BLACK WHO OFTEN PARtakes of the splendors of Central Park, I was delighted to read Orde Coombs's intimate portrayal of my motives ["The Cherry Orchard," July 5–12]. To think that for several years now I have traveled to Central Park under the misguided impression that I simply sought some respite from the rigors of city life. How nice to discover that my inspirational strolls along the walkways, my joyful witness to the songs of birds were only a mask for my deeper needs for social tyranny, physical self-indulgence, and psychological relief from the teeming holes of my dark desolation. However, I can't help wondering why I don't recollect discussing my malaise with Mr. Coombs. Perhaps I was too busy lost in the glee of annoying my neighbors.

Mark E. P. Roberts
Manhattan

I AM SURE I SPEAK FOR THOUSANDS OF New Yorkers of all classes when I say that I am *sick* of the hordes of wantonly destructive people who ruin Central Park for everyone else. Is this a democracy, when one group is allowed to destroy the beauty and tranquillity of an entire park for the rest of its visitors? The park *is* for everyone, but can only become that way if all users respect each other's space and privacy. "Democracy" is responsible cooperation.

Marian Burns
Manhattan

WHAT ABOUT AN ACCOLADE FOR THE ICE Cream Café and the concessionaire who has created an oasis out of devastation? He has modernized, with taste, a cheap stand, and upgraded the area into a pleasant spot with tables, chairs, and umbrellas. I have had many delightful café breakfasts of croissant and jam on my way to the public tennis courts. The service has always been courteous, and I have never encountered any vulgarity from behind the counter. No doubt an unpleasant element can surface, as witnessed by Mr. Coombs. However, it is unfair to malign this establishment, which has contributed quality to the model-boat-pond area.

Anne Parkinson
Manhattan

AS A MODEL-BOAT SAILOR, I SPEND A great deal of time at the Conservatory Water, and frequent the Ice Cream Café. I have always found the young people who work there very courteous and pleasant, and I feel the description of what may have been a one-time occurrence did them a disservice.

Mary L. Gould
Manhattan

WHY CAN'T WE HAVE ENOUGH SELF-RESPECT and pride in this beautiful place to eliminate the "storm of garbage and graffiti" and the noise pollution of steel drums, bongos, and "boxes"? By 11 A.M. on a Sunday morning there is no peace possible—the park becomes a zoo—and one can see garbage being "planted" by people of all colors, classes, and ethnic origins. Come on, New York, stand up and start a park-cleanup campaign. If we get some momentum going, it could prove to be catching.

Name withheld
Manhattan

THE POOR DID NOT INVENT OR SELL THE JVC stereo, nor did they finance the "new gods" Mr. Coombs speaks of—someone else is reaping the profits of the millions of advertising dollars that fuel those disc jockeys. Why did he not have one positive thing to say on behalf of the poor, who also pay taxes? If one-quarter of the money spent to restore the park was spent to educate some of the "young poor," they could also drop names like Olmsted and Vaux. This country is the possession of all of the people. Mr. Coombs should concern himself less with "class distinctions" and more with why any Americans should "know their place."

Wesley Williams
The Bronx

Mailer on Carter

THE GUESS THAT NORMAN MAILER LEFT his Jimmy Carter piece out of his new collection, *Pieces and Pontifications,* because of a change of heart is dead wrong ["Intelligencer," June 21]. The piece was left out strictly for space reasons, and will appear in Norman's next collection; in fact, nine other major pieces were omitted as well.

Scott Meredith
Manhattan

House and Garden

WHAT A DELIGHT YOUR "SUMMER PLEASures" issue [July 5–12] is! I found Barbara Costikyan's "Better Homes and Gardens" (with its excellent photographs, by Wolfgang Hoyt) to be first-rate, and I turned the pages slowly, savoring it and expecting at each turn to come upon Old Westbury Gardens, in Nassau County. Its gardens and allées are extensive and beautifully maintained, and the magnificent house has been carefully restored to show a fine collection of eighteenth-century English furniture and paintings. This art and architectural ensemble should not be missed by your summer-pleasure-seekers.

Jethro Meriwether Hurt III
Education consultant
Chicago Architecture Foundation
Chicago, Ill.

A Matter of Opinion

IN THE STORY ABOUT LUBAVITCH ["THE Chosen," by Dorit Phyllis Gary, June 28], it is claimed that someone went to the rebbe to ask about an abortion and the rebbe refused permission. It is common knowledge that the rebbe, though a rabbi himself, refers queries in matters of Halakah (Jewish law), such as the one mentioned in your article, to a rabbi who is familiar with the situation. What undoubtedly happened was that the question was posed to a rabbi—not the rebbe.

Shterna Spritzer
Brooklyn

Altered State

IT WAS QUITE STARTLING TO LEARN THAT the Palisades Interstate Park has now been annexed and is part of "Unappreciated New York" [by Frederick Allen, July 5–12]. As a lifetime resident of the area, I was under the impression that the part of the park described was in unappreciated New Jersey. Lack of appreciation, by the way, is a very accurate description of the attitude of most recent visitors. The cleanliness of the grounds seems to have deteriorated in direct proportion to the number of New York State licenses in the parking areas.

L. M. Pedraza
Ridgefield Park, N.J.

THE INCLUSION OF THE BROOKLYN Botanic Garden under the title "Unappreciated New York" may be somewhat misleading. In fact, it is America's most popular garden. Over 650,000 persons have visited it in the past twelve months. Its more than 9,000 members represent all 50 states and some 30 other countries. The Brooklyn Botanic Garden is very much appreciated, and we thank you for helping to make it more so.

Howard Golden
President, borough of Brooklyn
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INTELLIGENCER

Lilly Seeks A Loophole

WHEN A DES VICTIM'S award of $500,000 in damages from Eli Lilly and Company was upheld this May, experts predicted that the floodgates would open for hundreds of other women seeking money from the drug manufacturer. They won't, however, if an unprecedented courtroom maneuver by Lilly's lawyers works.

As part of its defense against a suit by another woman who claims that her cancer resulted from the widely used synthetic hormone, the firm has asked federal courts in New York for permission to subpoena the jurors who handed Bronx-born Joyce Bichler the $500,000 verdict.

Lilly wants to question the jurors under oath, contending it's learned that one juror "compromised" on the decision by agreeing to vote against the company in return for the other jurors' settling on a smaller damages figure.

According to state law, as Lilly's experts interpret it, the decision does not set a binding precedent if the verdict was the result of a compromise. That would mean that the most controversial feature of the Bichler ruling—that a woman needn't prove Lilly produced the particular DES pills that affected her—would not bind juries in future suits against Lilly.

"This kind of meddling with juries has got to stop," Bichler's attorney, Alfred Julien, angrily responded. Though his client's damages will still stand if the Lilly tactic is successful, he has some 50 more DES cases pending, and he said he'll argue that any vote switching by jurors is irrelevant.

Another lawyer warned that Lilly's move "could have a chilling effect on the entire jury system."

Cleaning House at Chase Manhattan

CHASE

HEADS MAY SOON ROLL AT the Chase Manhattan Bank in the aftermath of gigantic losses incurred by the bank when Drysdale Government Securities and Penn Square Bank of Oklahoma City failed recently.

Chase chairman Willard Butcher has ordered an internal investigation to find out what went wrong, according to insiders at the country's third-largest bank. The focus of the inquiry is Chase's institutional-banking department, which does business with other banks. The unit has not been considered very important at Chase and was apparently not being monitored as closely as others, such as the corporate-lending department.

Chase, through the institutional-banking department, served as an intermediary for a number of banks and brokerage houses in dealings with Drysdale and lost $117 million, after taxes, when the securities house defaulted. The bank stands to lose another bundle on loans purchased from Penn Square, which was recently liquidated.

"It was a catastrophic coincidence that these two unrelated events happened in the same department," says a Chase officer. "We never pushed this section of the bank hard as a center for profits."

The surprise for Chase was that its direct transactions with other banks could turn out to be so risky. The bank is expected to report a huge net loss for its second quarter. **—Jack Egan**

Backstairs at Buckingham Palace

PRINCE CHARLES'S LONG-time valet has written his memoirs and, to the fury of the royal family, put them up for auction in New York. "American readers are going to go crazy for this stuff," predicted Lucianne Goldberg, the agent who is approaching American publishers with Stephen Barry's manuscript.

Goldberg wouldn't discuss the contents, but one source said that Barry—who quit the palace after accompanying the prince on his honeymoon—portrays Charles as marrying Diana "on the rebound" from an affair with Anna Wallace, one of his much publicized former dates.

"Barry says Charles fell in love every five minutes with tall, pretty blondes," the source explained. "The book is restrained and respectful, but it does go into details like how on the morning of the wedding Barry found the prince lying wide awake for the first time in twelve years."

Charles: *"On the rebound."*

The queen's press secretary, Michael Shea, claimed Barry had signed an agreement not to write about his experiences, and suggested that the book might be a hoax. Told that the agent is vouching for its authenticity, the aide said, "We've successfully stopped people from publishing before."

Did Nancy Reagan Know About Palimony Woman?

HOW MUCH DID NANCY REAgan's set know about the ex-model who's just hit First Friend Alfred Bloomingdale with a $5-million palimony suit? Quite a lot, claims one Reagan acquaintance.

The acquaintance explained that the 29-year-old woman in the case, Vicki Morgan, uses a Beverly Hills hairdresser, Ted Del Borrell, who is a good friend of Nancy Reagan's own West Coast hairstylist, Julius Bengtsson.

"I assume that Ted told Julius, because Julius told us about this more than a year ago," said the source. "It's been a hot topic of gossip among the girls."

"The girls" are Nancy Reagan and her closest pals, including Bloomingdale's wife, Betsy—a circle of millionaires' wives who have also patronized Bengtsson.

Del Borrell, whose salon is, perhaps appropriately, called Ménage à Trois, told *New York* that he had known about Morgan's alleged relationship with Bloomingdale, the former head of Diners Club, for some years.

"I feel she has a right to what she's asking for," said the hairdresser. He insisted, however, that he hadn't told Julius Bengtsson "anything about my client's personal life."

BY SHARON CHURCHER

Photograph: Sipa Press/Black Star.

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Judging Judges for Lehrman

REPUBLICAN GUBERNATORIAL candidate Lew Lehrman, who's been talking tough on crime, will get some free help in making good his promises if he wins the statehouse.

"I've told Lew we'll lend him our legal people to monitor judges and district attorneys around the state," explained Vic Barouh, chairman of the $150-million, Brooklyn-based Ko-Rec-Type office-equipment empire. "When we find out who's responsible for the plea bargainings and decisions that let criminals out on the street, we'll take out ads and ask for their impeachment."

Barouh, who last winter made headlines with his flamboyant attempt to mobilize Brooklyn firms into a crime-fighting team, said his corporate lawyers already have one controversial murder case under review. Why is his offer good only for Lehrman? "I approached Mayor Koch first," he said, "but I got the feeling he didn't feel the crime problem was that serious."

Lehrman: *Free legal help.*

A Barrister Gets the Boot

A PARTNER HAS BEEN forced out of a prestigious Park Avenue law firm in the latest fallout from Dayco Corporation's claim that a New York sales agent stuck it with nearly $117 million in phony orders.

After the giant Ohio manufacturer recently accused Edith Reich of making $13-million in commissions on the alleged scam, one of her representatives showed the firm of Burns Jackson Summit Rovins Spitzer & Feldesman evidence that Reich had paid one of its partners, Stuart Jackson, between $500,000 and $900,000. Reich claimed his work for her included preparing documents to convince Dayco's auditors that her orders were "firm."

The National Law Journal has prepared a story for its July 26 issue saying that the attorney has been forced to resign. The *Journal* contends that the firm is irked that Jackson didn't give it the money he got from Reich, but a source at the partnership said, "Since there's a substantial question as to how he came by it, I can't say we're dying to share it with him."

Jackson said he did receive money from Reich, but less than she maintains. "It was for legitimate work. I never prepared a single false document," added the lawyer. He insists that his firm knew he was working for Reich and that he had a written agreement allowing him to keep the cash.

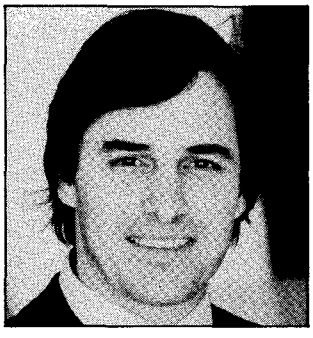
Johnny Casablancas Strikes Back

EILEEN FORD'S ARCH-RIVAL, John Casablancas, thinks he's found a new way of besting her in the model wars: opening another agency.

"This round will be the Casablancas empire strikes back," vowed the head of the Elite Agency, who next month will launch a Big Apple arm of Prestige, one of the largest model businesses in Paris.

Casablancas expects increased billings with the new agency, and compares it to Fame, the now defunct New York agency that, with Ford as a silent partner, captured several top Elite models in 1980: "We're going to teach Ford how to be a parent agency successfully," he said. "You should expect some defections. Eileen is hardly someone you could call popular."

Since he'll continue to run Elite, Casablancas has hired Louise Roberts, until this month a senior Ford aide, to co-manage Prestige. The Ford family, however, isn't losing any sleep. "I love the idea that Johnny's everywhere and has no time to do one thing properly," said Bill Ford, a vice-president at that agency. He said his outfit's annual gross is $19 million; Casablancas's takes in $11 million.



Casablancas: *Expanding.*

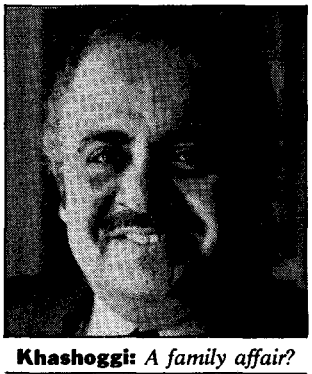
Guatemala Woos Jews

WITH ITS TOURISM INDUSTRY in a shambles, violence-torn Guatemala is apparently cooking up a scheme to lure Jewish visitors.

Officials of the Guatemalan Tourist Bureau met recently with Meir deShalit, a former director general of Israel's ministry of tourism, to discuss putting out the word to the Jewish community in New York City and elsewhere that the Central American military dictatorship has been "slurred" by the media.

According to minutes of the meeting, obtained by the Council on Hemispheric Affairs, deShalit recommended stressing that "Israel has had similar problems" to Guatemala's. The Israeli, who is now an independent consultant, said that, as a first step, he'd try to bring together the leaders of several of New York's major Jewish organizations. However, if the reaction of one man on his list is any guide, they'll be a tough bunch to convince: "If they contact me, I'll talk to them," said Joshua Dwork, controller of the Union of American Hebrew Congregations, "but I think it's a silly line."

A 'Penthouse' Pet for Khashoggi's Birthday



Khashoggi: *A family affair?*

ADNAN KHASHOGGI, TURNING 47, has reached out for some American beauties to keep him company at a birthday party on his Mediterranean-based yacht—or so one woman claims.

Cheryl Rixon, a New York singer who was the 1980 *Penthouse* Pet of the Year, said she was called by a representative of the billionaire arms dealer and offered the use of one of Khashoggi's private jets to take her and several girl friends to the South of France.

"They said Khashoggi was an admirer of mine and they'd provide designer clothes," she explained. "He wants to have the biggest birthday party ever."

Rixon said she was given a phone number for a Monaco hotel where a Khashoggi aide turned out to be staying. He didn't return *New York*'s calls; our questions were referred to the Saudi's chief of staff, Robert Shaheen, who confirmed that a party is planned on the yacht, but denied that Rixon and her pals are invited.

"It's a family affair. We wouldn't need to go scouting for women," said the staffer, adding that he wished, however, that this reporter would come. "You are *very* welcome."

Photographs: top, Thea Westenberger/Gamma-Liaison; center, Jacques Silberstein; bottom, Eddie Adams/Gamma-Liaison

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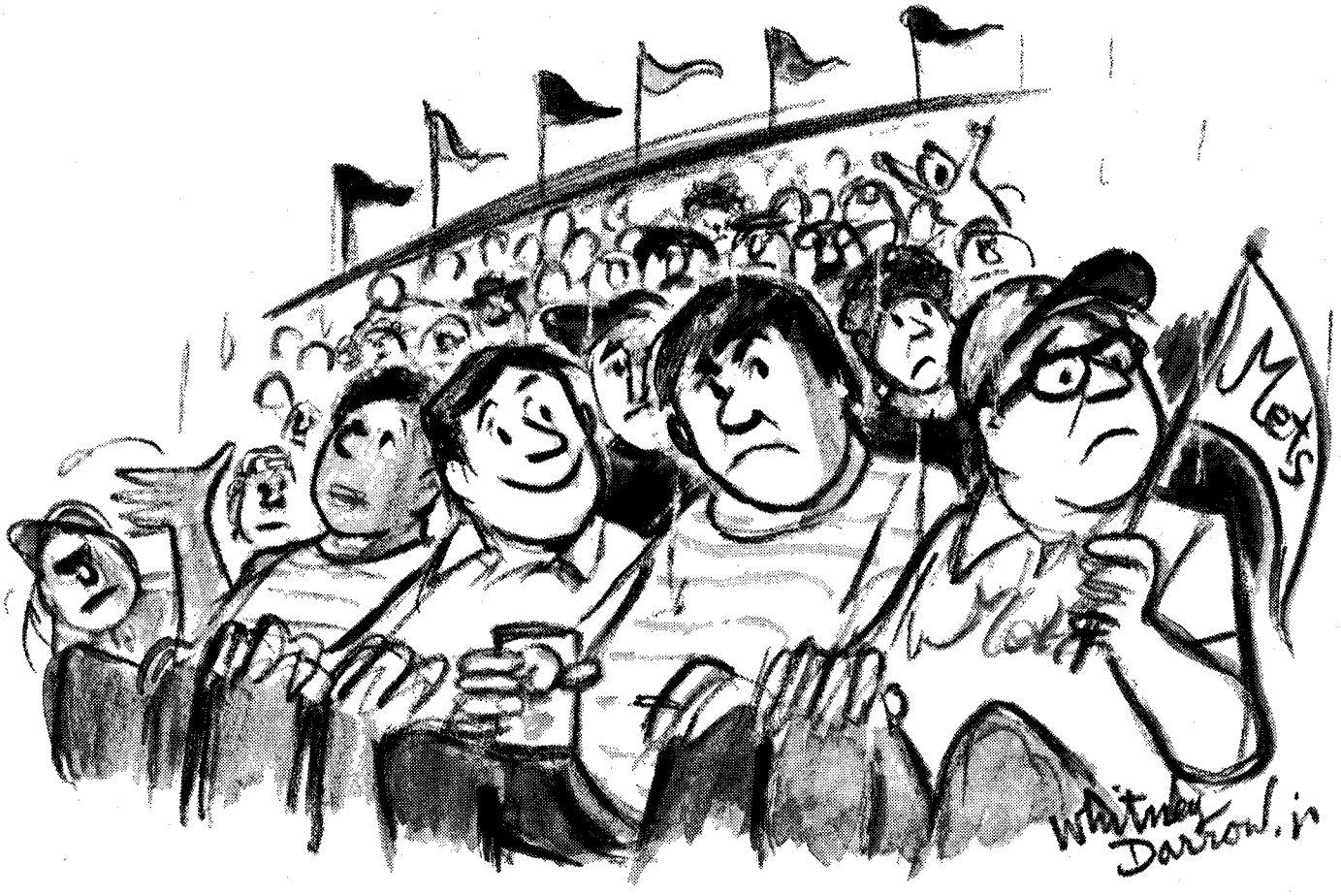
Which New Yorker is earning .25% more than the money funds pay?



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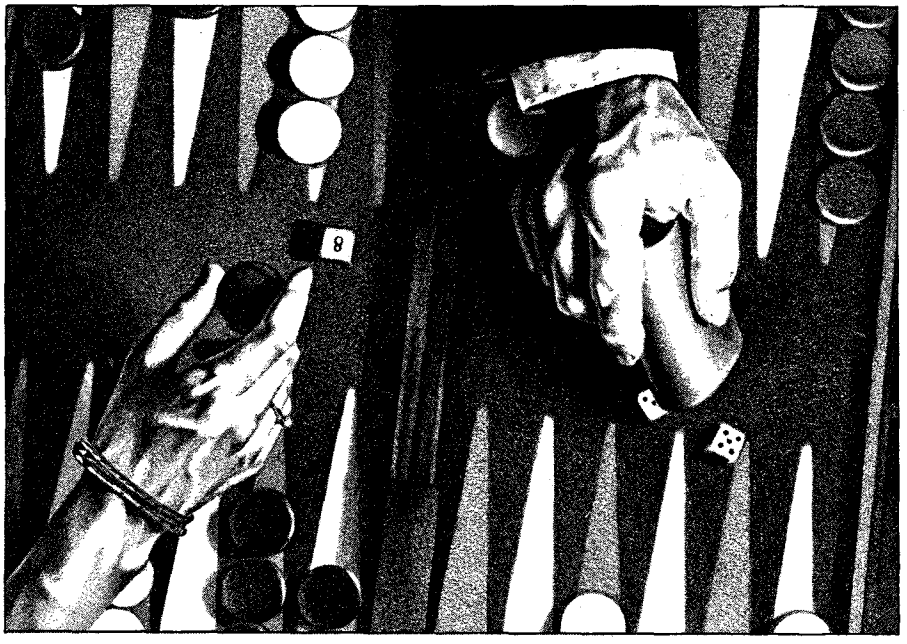
BOBBY LE FLAMBEUR



The Backgammon Beat

AMID CLACKING DICE AND SHUFFLING cards, Bobby* pockets $400 that he's won playing gin rummy with a white-haired businessman. He strolls through the brightly lit rooms of the Mayfair Club to its lounge and pours a cup of coffee. A smile draws across his lips in anticipation: Marshall, a discredit to his profession, is expected to make a rare appearance at the club tonight. He spends most of his time abroad hustling wealthy "pigeons"—easy marks. Bobby considers himself a purist, a game lover first and a hustler second, but he plans to hustle Marshall at backgammon, and he's confident he'll win. Playing pigeons exclusively has eroded Marshall's skills, but Bobby isn't about to let his own slip. "Other people get ulcers," he says. "I take out my aggressions at the table."

At 31, Bobby is a member of a small group of professional game players, men and women who make a living playing bridge, backgammon, or gin rummy for stakes. Their major place of both business and entertainment in New York is the Mayfair Club, a private establishment occupying four airy rooms on the third floor of the Gramercy Park Hotel. Throughout the world, "Mayfair players" are recognized as the best. The proprietor of the club, which moved downtown from 57th Street last year, is Alvin Roth, a world-class bridge expert now in his late sixties.

Bobby, Marshall, and Mark are pseudonyms.

A generation ago, game players, even most titleholders, held regular jobs. Then younger players began to appear on the scene, many of them college dropouts. They raised the ante and turned to faster-moving games—from chess to backgammon, from bridge to gin and poker. After his junior year at Princeton, Bobby took a leave of absence to play poker tournaments and got used to the high life and the fast money. He never returned to college. "You can't top waking up in Monte Carlo after making $5,000 at backgammon the night before," he says.

In becoming a professional, he had to adjust to the rigors of his profession—48-hour sessions, catnaps, maintaining the freedom to go anywhere at any time. A lasting relationship with someone would be hard to sustain. He finds the life intense and stark—you never relax or let down your guard, and once he went through $15,000 before realizing he wasn't concentrating. He's seen other players have tantrums and become violent, but Bobby thrives on it all. "You can go along in a nine-to-five existence and never know how you're doing," he says, puffing on a cigarette. "Here, you *know*. You're either plus or minus."

Bobby approaches his profession scientifically, and reduces the gamble as much as possible. He studies modern strategy and past games and has learned money management. "The cardinal rule," he warns, "is that you never risk more than 5 to 7 percent of your capital at one session." Yet, like any gambler, he has bad streaks. His worst one lasted for six months, during which he couldn't draw a decent card or get a good roll. "But a pro," he says, "has the skill and the discipline to pull himself out of those periods."

He won't say how much he's made, but he just had a "giant" year. He's been playing at the top of his form and traveling constantly to tournaments, choosing them according to prize money and the number of entrants. The tournaments last one to six days, and there are thousands of them—in backgammon, poker, gin, and almost any other game—held in resorts all over the world.

Sometimes, Bobby doesn't even try hard during the first few rounds of a tournament; concentrating on side action (private games with pigeons) can be much more worthwhile. "In Geneva last year," he recalls, "I picked up $17,000 in three days, a record for me, by the hotel pool and in private suites."

It's just dark out, and members are trickling into the Mayfair. Some are looking for a social game or to kibitz. Others are amateur gamesters who want to improve, pitting themselves against world-class players. And one or two may be real pigeons—the rich entertaining themselves, hoping to get lucky and beat the best.

"Hey, Mark. How'd you do?," Bobby asks a tall, lanky friend. Mark, 22, who just returned from a Boston backgammon tournament, slumps into a chair. His rolls were lousy, he says, his opponents lucky, and the side action terrible. In the semifinals, he let himself be distracted by his opponent's décolletage.

"Women dress like that intentionally to throw you off," he says. "And I fell for it!"

Bobby has taken Mark, another college dropout, under his wing. He slaps him on the back and says, half-seriously, "You need a break."

After a while, the repetitive sounds of dice and cards become hypnotic, and the club gets smoke-filled and claustrophobic. An outsider might feel as if his ears were about to pop, but the pros don't seem to notice. Bobby, sipping his third cup of coffee, and Mark, nibbling a candy bar, are watching new arrivals. Who to hustle? A schoolteacher walks in and they dismiss her—a nickel-and-dimer, poor sport. They could fall asleep while she decided which backgammon checker to move. A Haitian dentist flashes a smile their way. They always pass on him—he's a voodoo expert who

Illustration by Mel Williges.

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practices his craft at the game table, scribbling symbols on score sheets. And he never loses. "You've got to be crazy to play him," Bobby says.

A well-groomed older woman, her fingers laden with rings, waves to Bobby. "She's a gin pigeon," he whispers to Mark. "You can have her. I'm waiting for someone."

Mark, grinning boyishly, strides over and guides her into the cardroom, to a corner table, away from a bridge game that's attracted a small crowd. After a few games, he casually suggests raising the stakes. She agrees.

"Mark's still wide-eyed," Bobby says. He hasn't had a real bad streak yet, or gotten bored sitting around waiting for action. Nor has he tired of the constant traveling to tournaments. This is Bobby's eighth year as a pro gamester, and he talks sometimes of looking for work on Wall Street—joining friends, ex-pros who've entered the options and commodities markets. Those high-tension, high-risk businesses are especially popular with game-world dropouts. A steady job would give him more time to be with his new girl friend.

An immaculately dressed man of about 30 enters the club and saunters over to where several people are watching a sports update on TV. After five minutes, Bobby casually approaches the man.

"How are you, Bobby?," Marshall asks, grabbing his arm.

They exchange pleasantries, gossip a bit, and Marshall suggests that they go to London together. He'd like the company. Bobby says he'll think about it.

"We'll stay at Claridge's, on the same floor as some Italian aristocracy," Marshall says. He finds Europeans easier marks than Americans—losing graciously is part of their tradition. Formerly a street kid, Marshall is now fluent in several languages, and his manners are impeccable. He has friends at travel agencies and airlines and among Europe's top *maître d*'s, and they tell him when the wealthy are traveling and where they're staying.

He flips through the pages of a little black book. "See this?" he exclaims. "Lists of dozens of rich pigeons!"

"I don't know," Bobby replies.

"Come on," Marshall says. "You'll never get anywhere if you don't hustle."

"Well, maybe. Let's play a little backgammon and talk about it."

Bobby rolls fast and moves quickly. A couple of hours into the match and down $1,800, Marshall looks like someone standing on a highway with a truck charging toward him. All he wants to do is jump out of the way.

"Enough!" he says. "I thought this was supposed to be a friendly game."

"It is," Bobby assures him, and he suggests a dinner break. "My treat!" ■

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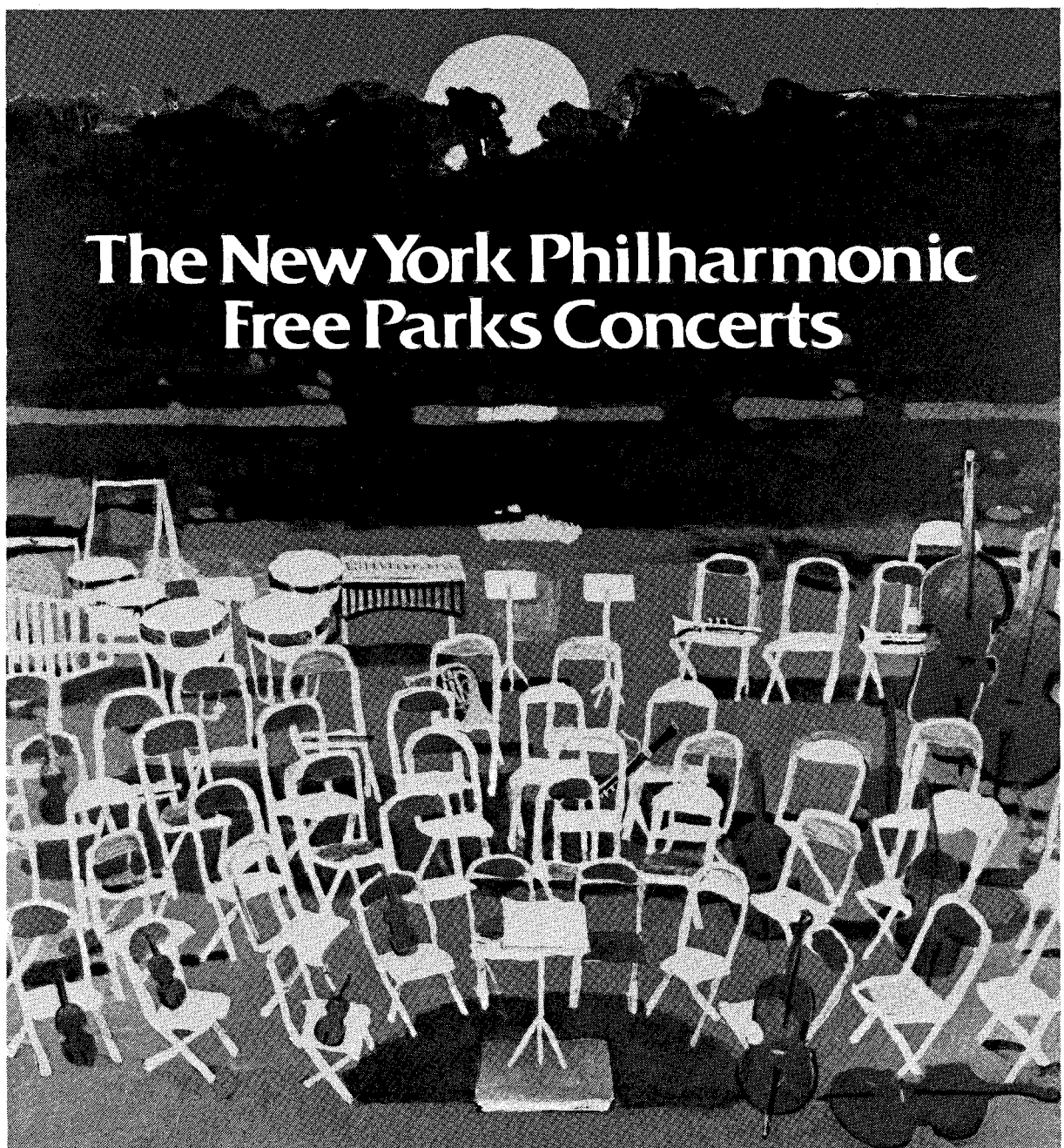

July 27-August 16/Concerts begin at 8:00

JOHN NELSON, Conductor

JULY
27 Central Park, Manhattan
28 Prospect Park, Brooklyn
30 Van Cortlandt Park, Bronx
31 Cunningham Park, Queens
(All with fireworks)

RIMSKY-KORSAKOV Scheherazade
TCHAIKOVSKY Francesca da Rimini
TCHAIKOVSKY 1812 Overture

JAMES CONLON, Conductor

AUGUST
3 Marine Park, Brooklyn
4 Snug Harbor, Staten Island
5 Crocheron Park, Queens
9 Central Park, Manhattan
10 Co-op City, Bronx

SCHUBERT Symphony No. 8
("Unfinished")
MAHLER Symphony No. 1

ZUBIN MEHTA, Conductor
STANLEY DRUCKER, Clarinet

AUGUST
16 Central Park, Manhattan
(with fireworks)

BARTOK Miraculous Mandarin Suite
COPLAND Clarinet Concerto
MUSSORGSKY-RAVEL
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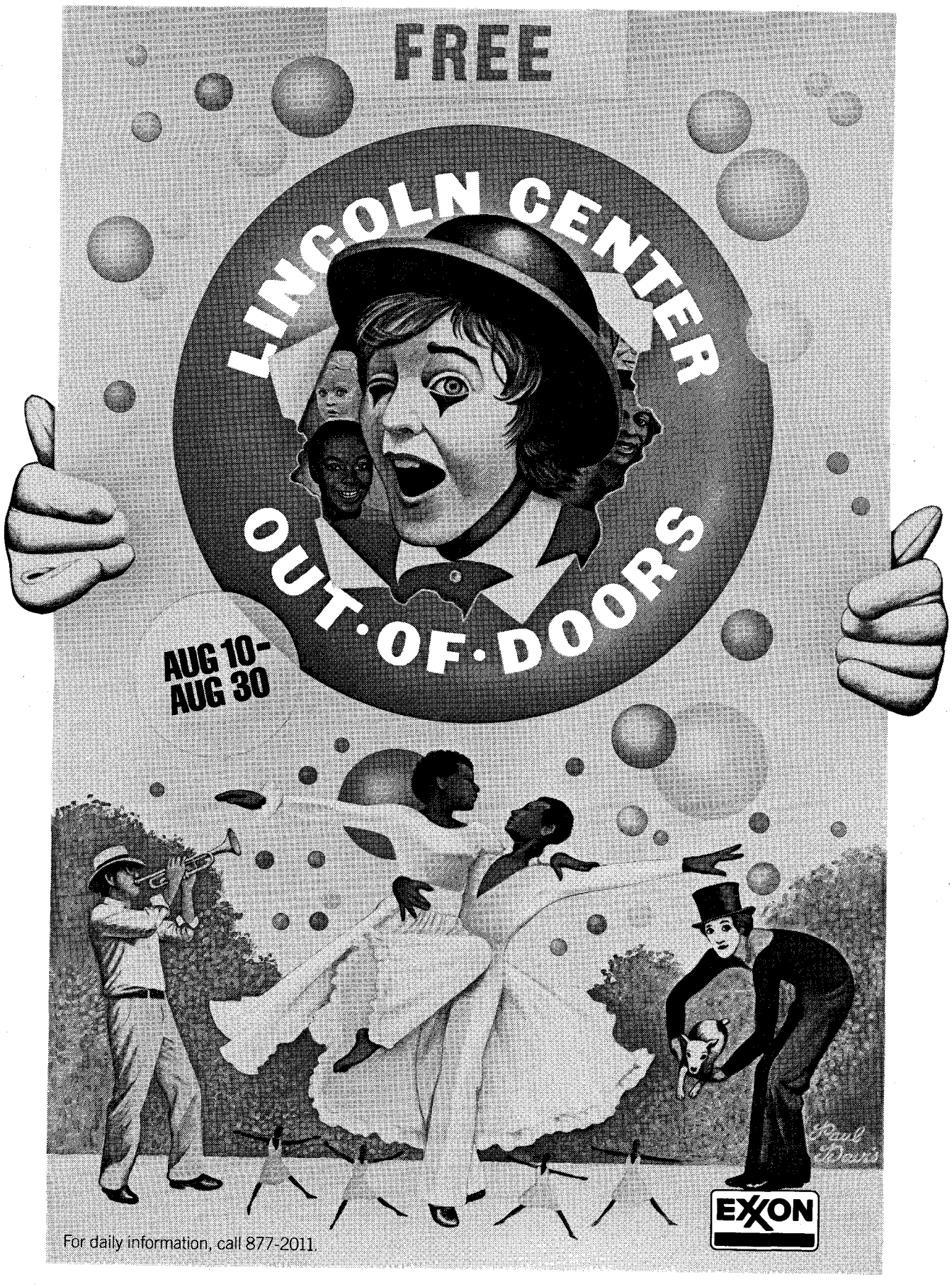

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On Madison Avenue/Bernice Kanner

WHOSE AD IS IT ANYWAY?

Establishing Parody

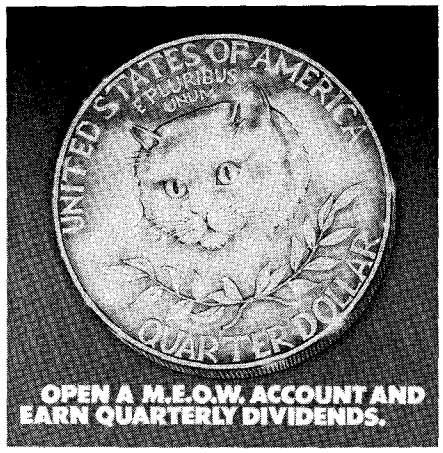
THE EINSTEIN MOOMJY ORIENTAL-carpet department store promises to "sell no vine before its time." In the current C&C-cola commercial, a homely wife tells her homely husband in their homely living room why she buys C&C, and he complains dourly that the soda doesn't even have a song. In another spot, a pixieish pre-teen declares that he's "looking for a family car that's sporty enough for me," while the flaxen-haired ten-year-old on his arm chimes in, "yet practical enough for me"—it's an ad for Matchbox toy cars.

And there are those wonderful radio spots for People Express, with a bloated voice, on behalf of "the sixth-largest carrier in the northwestern free world," intoning, "The sky is ours. The world is ours. You are ours," and "the president of an important airline, every day," droning on about his wanting you to fly with him, every day, so he's going to keep reminding you, every day.

What these spots have in common is a relatively rare, finely honed creative technique. They are all lighthearted parodies in which little advertisers have hitched their wagons to big advertisers and are swiping at their richer rivals. They get a free ride on what their competitors have done. "They're the tickbirds that ride the backs of rhinos," says Roy Grace, executive creative director of the Doyle Dane Bernbach agency.

"If you took $2 million and tried to outgusto the gusto in beer advertising, you couldn't do it," says Larry Plapler, a partner of Levine, Huntley, Schmidt, Plapler and Beaver, an agency that seems to specialize in parody (it did the People Express and Matchbox spots, as well as parody ads for Subaru). "So we hook into the momentum and try to use the multi-millions of dollars the big guys spend against them. This is a shortcut."

"It is also a direct route to the consumer's sensibility," adds Allan Beaver, also of Levine, Huntley. "Consumers know that advertising is puffery and overpromise. Do you think they really care that a deodorant is one-tenth of 1 percent drier? People really don't take this kind of thing too seriously. Just the client and his ad agency do. People don't really buy Orson Welles in an important-sounding voice talking about a mystical spring at the center of the earth and treating a glass of water as a religious experience. They laugh at it. If you poke fun at advertisers who take themselves so seriously, people will laugh with you. They'll be on your side."



The tickbirds: *Ads for People Express (top), Meow Mix, and Yago Sant'Gria.*

Though they don't represent a mass movement, several advertisers share that view. Take the current radio spot for Poland Spring mineral water: "As president of the Secret Spring Water Company, I can assure you our spring is so secret I and no one I know has any idea where it is," it begins. A second, equally pompous voice adds, "Here at Wilderness Water Company, we take pride in our springwater, no matter where it comes from." Poland Spring water, of course, "comes to you straight from Maine."

Yago Sant'Gria's commercials punch at the gut of Miller High Life. "You've swallowed everything the sea has thrown in your face," the announcer declares. "You've swum through ice and oil slicks. Battled great white sharks. Been pecked by crazy sea gulls. And you've done what no man has ever done before—swum the North Atlantic." Forget beer as a reward, the spot suggests. Go for the classy stuff: Yago.

Another sports spoof promotes a regional beer, Matt's Premium. The company's president, F. X. Matt, confesses that lately he's "noticed a lot of breweries using famous sports figures to endorse their beer. Maybe they know something." Then you see "F. X. 'Wishbone' Matt, ex-quarterback" and "F. X. 'Stretch' Matt, ex-center" endorsing the brew.

One TV commercial, for Meow Mix, lampoons those ubiquitous survey testimonials. "We asked cats all over America what cat food they liked best," the announcer announces. Felines from Muncie, Boston, Atlanta, Pittsburgh, and Seattle all say "Meow," and an ecstatic spokesman gushes that "the answer was unanimous." In another, Meow Mix mimics the rash of NOW-account ads that banks ran a few months ago. "Open a MEOW account and earn quarterly dividends," the slogan promises. The print ad includes a 25-cent store coupon for "something that goes even faster than money."

Subaru has built its reputation on humor and parody. In 1975, when *Road Test* named one model Import Car of the Year, Subaru showed scenes of traffic congestion while a song composed entirely of car names trilled in the background. At the end, a voice singled out Subaru as the best of the lot. In another spot, Subaru poked fun at how other cars display their handling ability by slaloming around plastic pylons. No dummies or plastic pylons for Subaru. This was a job for its top executives, who "not only stand behind their cars" but found themselves in front of them.

Subaru's current spot, with Ruth Gordon, is a "direct hit on Detroit," says marketing director Alan Ross. Here, while a deep off-camera voice speaks about the Brat's sleek aerodynamic lines, Gordon, on-camera, matter-of-factly hisses, "Just tell 'em it's good-looking." The voice extols the car's four-wheel drive. Gordon translates: "Say it can climb." The voice exalts the "halo twin roof." Gordon calls it a window. The voice blazons "engineering to

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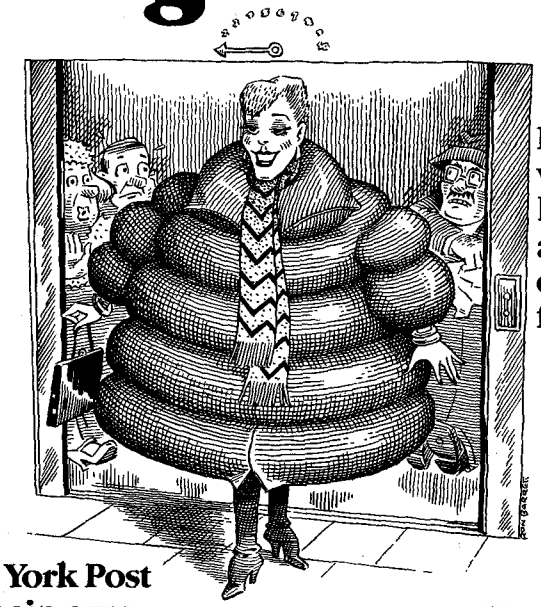
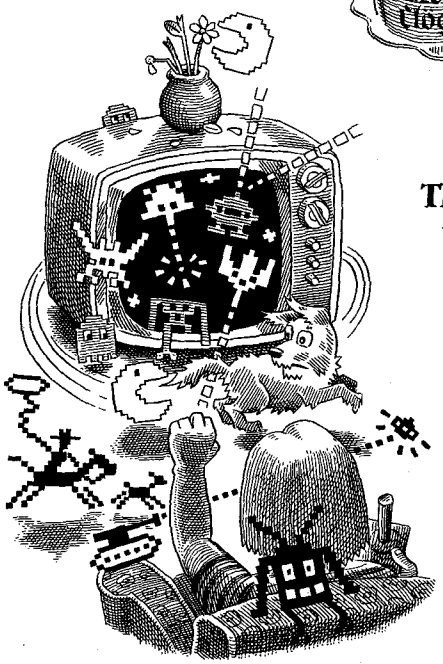
Who would have thought 5 years ago that...

We'd be eating ice cream with names we couldn't pronounce.

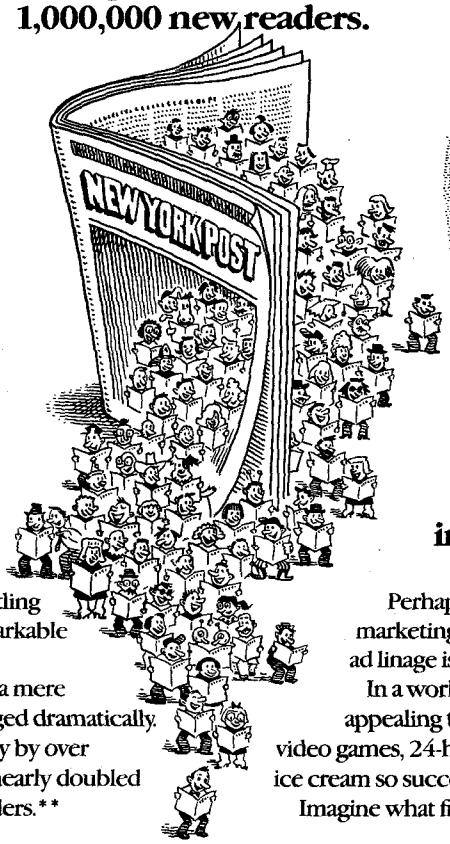


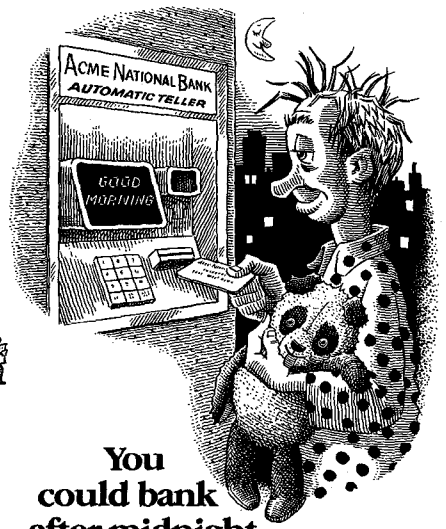
Down would be looked up to as cold-weather fashion.



Our homes would be attacked by alien invaders.

The New York Post would gain over 1,000,000 new readers.





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Imagine what five more years will bring.

*ABC Publisher's Statements, 3/31/77-3/31/82
**1977 Simmons Study, 1982 New York Scarborough Report
***Media Records, Jan.-May 1982 vs Jan.-May 1981, 7-column width effective 9/1/81

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Plus use of our health clubs, disco-ing, or simply enjoying the freedom our supervised kids' program can provide.

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withstand the elements." Gordon responds: "That means it's tough."

Advertising that takes a known phenomenon and exaggerates and twists it to make it amusing isn't new. Volkswagen ridiculed funerals, Charlie Chaplin, monster movies, and deliverymen with chicken-wing ears to great effect. Mel Brooks made light of the Bic Banana. And who can forget Alka-Seltzer's speecy-spicy meatballs giving an actor indigestion during takes of a commercial? But, in the past, few advertisers actually took off after rivals' commercials and marketing approaches. (One exception was a 1972 spot for Pan Am in which different airlines tried to outdo one another offering exotic perks to lure travelers on. Pan Am, of course, said it shunned insignificant perks and concentrated on those that matter.)

The new twist is that commercials are nipping at *other* commercials. That's only possible because some advertising has become so well known, so institutionalized, as to be readily recognizable to a broad audience. Orson Welles is a prime target, says Beaver. So are Karl Malden for American Express and the "Reach out and touch someone" spots for the phone company. "They have become such clichés they're ripe for parody."

Does the form work in advertising? People Express thinks so. It is having a heyday mocking the complicated fare deals of other airlines: "You want the B.S.A. Airlines super low-price special? Okay. You simply fly one way and pay the price you pay the other way if you fly two ways. Okay? Simply put, each way costs half of either way, both ways, some days, okay? Super Saver? Okay." People Express's capacity and traffic have grown faster from start-up than any other airline's.

Subaru thinks parody works, too. "There's so much stuff out there," says Alan Ross, "that at times you could take one commercial and drop it in for another. I once saw a marketing presentation with Coke and Seven-Up where the commercials were transposed and you couldn't tell the difference. I've always believed that you've got to focus the attention of somebody who doesn't necessarily love commercials. Consider for a minute what advertising is. It's heightening the interest of a potential customer toward your product. Advertising has to elevate the product above the commercial mass so the potential customer sees that the product is worth his consideration. I don't care whether people recognize the technique or even whether they can spell 'parody.' I care that it works, and I believe it does."

But for all its strengths, the parody technique seems almost underutilized, possibly because a lot of people simply don't "get it." Federal Express learned

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this when its agency, Ally & Gargano, set Bill and Fred, two mailroom employees, in a Robert Young—for—Sanka parody. Fred frets about a package he sent. Bill hands him a cup of coffee and a prescription for finding relaxation through patronage of Federal Express. Later, a calm Fred thanks Bill for the fine advice. The spots landed on the cutting-room floor. "We thought we really had something there," says agency president Amil Gargano. "But we did some pre-run tests and found that people thought it was serious. Creative people get enamored of parody advertising because when it works it really works so well. The danger is that you can fall on your face with it—you frequently find that you're talking to yourself."

Another reason parody advertising is so scarce, reasons Gargano, is that there aren't enough talented people to create it. "A lot of copywriters just aren't that funny. You try to go for the guffaw or the big laugh and you can fall flat. Parody is very, very fragile stuff."

Still another limiting factor is that parody ads appeal to "educated people, the highbrows," says Neil Drossman, president of Drossman Yustein Clowes, the agency that created the Meow Mix and Einstein Moomjy ads. "Soaps and toothpastes don't use it, because they aim for the lowbrow." Parodying a rival may even end up helping him. "It can give him exposure on your dollar," says Grace. "You can force the competitor into the viewers' consciousness."

Though parody advertising may help an underdog assert itself, "you assume that people are aware of the category and tonality," says Ed McCabe, president of Scali, McCabe, Sloves. "But this may be too 'in.' It assumes that everyone has incredible awareness of advertising." And you may have difficulty getting your spot onto the networks: "It's often disparaging to competitors, and the networks frown on it. They fear that the guy being potshot at is the bigger advertiser, and when it comes to parody advertising they're right."

Parody in advertising can be poignant, but it is also cannibalistic and, by definition, short-lived, says Needham, Harper & Steers creative director Robert Cox. "It is not a form of communication as lasting and durable as life-style commercials, demo commercials, or humor vignettes. It's a temporary blip, an outgrowth of the hard-hitting comparative-advertising scene that involves playfully climbing up the back of a competitor. It's no slugfest, but it may be the 1980s version of intramural fighting."

At any rate, seeing an oh-so-serious advertiser laugh at himself is refreshing. As Amil Gargano says, "There's so much pomposity in the world. If someone just deflates all that seriousness, ahh, that's wonderful."

The two of you deserve our Country Elegance Weekend.

A weekend that's quieter, more serene. Come, relax in our spacious, wooded world just 40 minutes from the city. Our package gives you a beautiful double room. Saturday breakfast in The Tulip Tree. And on Sunday, a lavish brunch buffet. Unwind in our indoor/outdoor pools, sauna, whirlpool, game room. Enjoy year-round tennis (optional extra). Amazingly, the cost is just $99 per person, dbl. occ. for 3 days, 2 nights, including tax and gratuities. As an optional bargain, Friday night dinner at Penfield's is just $32 per person, tax and tip included. For reservations, call your local Hilton Reservation Service or (914) 939-6300.

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Based on availability.
Advance reservations required.

699 Westchester Avenue at Lincoln
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You are cordially invited to experience the pleasures of dining at New York's most exciting new restaurant. 24 Fifth Avenue.

A restaurant created for those who appreciate fine cuisine, charming ambience and gracious service. We're open for lunch, dinner and weekend brunch

Cuisine by Leslie Revsin
Managing Director, Drew Nieporent

24 FIFTH AVENUE
At the corner of Ninth Street
For Reservations 475-0880

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IN AND AROUND TOWN

By Ruth Gilbert

July 19 through 28

S	M	T	W	T	F	S
	19	20	21	22	23	24
25	26	27	28			

Many movies open this week, including *The Best Little Whorehouse in Texas*, with Dolly Parton, Burt Reynolds, Dom DeLuise, and Jim Nabors. It arrives at the Gemini 1, Orpheum 1, and Rivoli 1 July 23. And for something truly exotic, the bar-restaurant-gallery Central Falls is displaying Haitian voodoo banners, obtained from a leading island voodoo priest, July 20 through August 22.

Mice on Ice

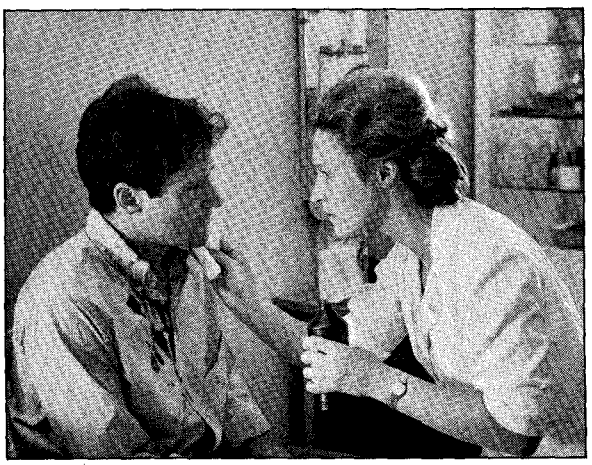
Mickey Mouse and all his pals play the Meadowlands Arena July 20 through August 1, the Nassau Coliseum August 3 through 8, and Madison Square Garden August 10 through 29 as part of *Walt Disney's Great Ice Odyssey*. A 50-member skating ensemble adds to the spectacle.

On Demon Pond

Demon Pond, a Japanese film, stars Bando Tamasaburo (above), the enormously popular *onnagata* (female impersonator) with the Grand Kabuki, in two roles, as the Demon Princess and as the wife of the pond attendant. Opens July 21 at the Embassy 72nd Street.

In the Navy

As a naval cadet training to be an aviator, Richard Gere falls in love with a factory worker (Debra Winger) in *An Officer and a Gentleman*. He fears he is being trapped into a too early marriage—in this scene, they talk it over. Louis Gossett Jr. plays a domineering drill instructor; David Keith plays a friend. Opens July 28 at the Coronet and Loews Astor Plaza.

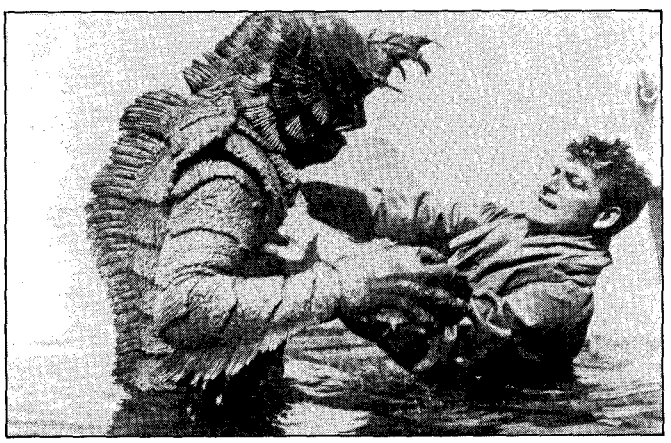


Mork as Garp

Robin (Mork) Williams has the title role in *The World According to Garp*, based on John Irving's best-seller—here, he receives first aid from his mother (Glenn Close) after one of his many mishaps. Also in the picture are Hume Cronyn, Mary Beth Hurt, Swoosie Kurtz, John Lithgow, Amanda Plummer, and Jessica Tandy—an all-star cast. Opens at the Criterion Center and Sutton July 23.

Deep Trouble

Channel 11 brings a 3-D film, *Revenge of the Creature*, to TV July 26 and 28 at 8 P.M. To see it in 3-D, buy two pairs of glasses at Burger King for 99 cents and benefit the Easter Seal Society. John Agar (right, frolicking with the creature) plays the lead human.



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The easy way to fly on business.

When you fly with New York Air, you'll see how easy business flying can be.

Especially when you charge it to the American Express® Card–the convenient way to handle almost any business expense.

Because at New York Air, you can buy a ticket wherever you'd like. At the ticket counter, at the gate or even on the plane (if you're short on time).

We'll give you extra space in front of your seat. So you can open a briefcase and do a little work. Or just relax.

You also get a free New York Times when you fly in the morning.*

Free drinks on every peak flight.*

And food, too. New York classics, like bagels and cheeses and Italian breads. All fresh, and all free.*

Once you land, of course, you can go on enjoying the convenience of the American Express Card. For car rentals, meals, hotels and almost all of your travel and entertainment needs.

If you don't have the Card already, call 800-528-8000 for an application. Or pick one up wherever the Card is welcomed.

The American Express® Card. Don't leave home without it.®

It's the easy way to pay for the easy way to fly.

New York Air to Washington

For reservations, call your travel agent or New York Air. In New York: 565-1100. In Newark: 623-0770.
New York Air also flies to Boston†, Cleveland, Detroit, Orlando and Raleigh/Durham.

* Food and free drinks served on peak flights (most weekday flights). Selected weekday and most weekend flights are off-peak flights. New York Times available until 10:00 am weekdays.

† Effective 8/1

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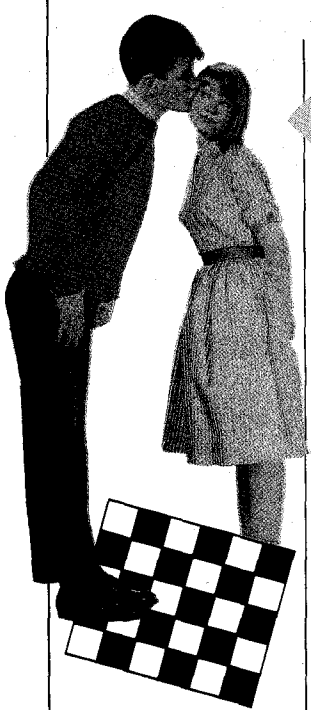
NEW YORK

The Sixties had PROTEST. The Seventies had NARCISSISM. And the Eighties have Attitude

By Craig Unger



LE ANNE SCHREIBER, THE DEPUTY EDITOR of *The New York Times Book Review,* leaves work and dons a sequined top and sweatpants for a night on the town. Her decidedly un-*Times*ian attire is something new—a response to a fresh insight. "I used to take pride in living at the cutting edge of our culture," says Schreiber, 36. "And then suddenly I realized the edge had moved. That something new had crystallized. That I was nothing more than a stodgy emblem of cultural conservatism.

"For the first time I saw the punk hairdos and New Wave clothes, and I realized I had no idea of what was going on," she says. "That this was not just a fad but a whole new sensibility. That a new generation, in response to something totally different from what I had grown up with, had created a whole new youth culture based on an engrained awareness of cultural relativity.

"Take my sweatpants. By themselves they mean casualness, sincerity, health. Sequins indicate glamour, I guess. But if you put the two together, they have an entirely different meaning. They have attitude."

A NEW COUNTERCULTURE HAS blossomed in downtown New York—one that's potentially as rich and varied as the youth movement of the sixties. It's most visible in the burgeoning downtown club scene. There, in East Village hangouts like the RedBar, the Pyramid bar, and the Holiday Cocktail Lounge, white, middle-class kids dress up in the secondhand clothes of an America they never knew.

Raised on the sixties hope for an alternative culture and the seventies concern with remaking oneself, this new generation has seen those visions swallowed up and trivialized by a mass consumer culture. Promised the greening of America, they got designer jeans instead. So while previous waves of alienated youths wore their Salvation Army rags in earnestness, these kids wear nothing at face value. Their trademark is an ironic eclecticism, and their obsession is a cultural past they never knew. Ambiguity is their stock-in-trade.

Just yesterday, it was enough to be hip. These days, you've got to have attitude.

The term has a curious etymology. In its black-ghetto usage, the word means aggressiveness, arrogance. In the turmoil of the sixties, the word went through many meanings but generally implied a strong, cocky point of view. Disc jockey Murray the K used to call protest songs "attitude music." Hip students criticized their friends for becoming snobbish, saying that they had "copped an attitude." College girls going out on dates in the sixties were urged by their sorority sisters to "have plenty of attitude." In the fashion industry, models are told to prance out on the ramp and "give attitude"—to project an assumed, superficial identity.

Today, the word has evolved further. Attitude is a self-consciously styled variant of camp, an aesthetic based on ripping images out of the past and presenting them out of context—usually deadpan and always with irony. Like market positioning, it is a way of projecting identity, of packaging, but always with a twist.

By day, the Varick Restaurant is an unprepossessing downtown cafeteria serving chowder to workingmen at 65 cents a bowl. By night, it's known as Heartbreak. Soul music blares from its speakers. Its antique phone booths, mounted swordfish, and *moderne* bar assume new meanings. They're no longer just furniture in an ordinary cafeteria, but icons from the past. The total environment—furnishings,

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Furniture designer Dan Friedman has drawn from the "twisted environment" outside to create an apartment filled with attitude.

Photograph by Larry Williams.

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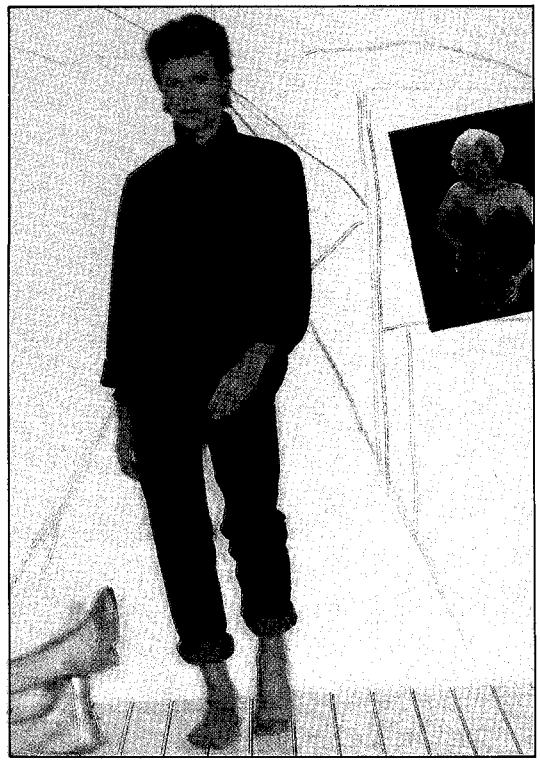
"The new subculture is waging a style

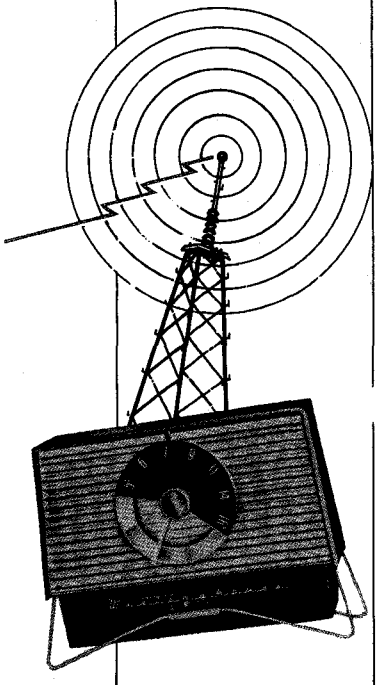
music—suggests the amiable ambiance of a dance party twenty years ago.

At the Pyramid bar, one man mixes the innocent fifties ideals suggested by the bright-red sneakers of a young child, argyle socks, and a white senior-prom jacket. Other men and women project a severe, sexually ambiguous look—sometimes wearing muted colors or all black—creating a flattened affect reminiscent of the self-conscious cool of the beat generation. Or they dress as caricatures of sexual role models—the Hollywood-bitch-goddess look popularized by singer Deborah Harry, the beehive-hairdo-and-spiked-heels look of the B-52's rock group, or the platinum machismo look of underground cult hero John Sex.

"They know that nothing can be taken at face value," says Le Anne Schreiber, "so they have taken things out of their cultural context and twisted them to show they don't want to be suckered into the attitudes of the cultural majority."



Legends of the scene: There was the night David Bowie got into the Blitz and that cultural dinosaur Mick Jagger was turned away.



AS A STYLE, ATTITUDE CAN EMBRACE any number of wildly contradictory poses. Attitude can be provocative or subdued. It can be morally condemnatory or chic and elitist. Different attitudes suit different tastes. The alienated, bohemian aura of the RedBar, which is little more than a room with a red Formica bar and a few tables, contrasts with the smug, aggressively stylized look of the Continental, a late-night club. There, fifties fashion is *de rigueur*. People without the right "look" are charged $15 each. Those who have it get in free.

The flourishing of bizarre, discordant fashions seems superficial at first. But the same concern with surfaces is a post-modernist staple. It's been argued and dealt with in disciplines as varied as architecture, furniture design, and performance art. The minimalist art-music of Philip Glass, with his endlessly repetitive exploration of musical forms, may seem light-years away from punk. But the two have this in common: a refusal to take the given cultural forms at face value, thereby calling attention to the forms and the values they represent.

Much of this defies pat explanation, of course. The new downtown culture is as full of contradictions as any youth movement, and generalizations about it court fatuousness. Though its influence is spreading, the new sensibility has by no means swept the country. Indeed, countless college students still espouse old-fashioned ideals of success without the least bit of irony.

Moreover—to an outsider, anyway—there's much here that doesn't quite resonate. The downtown culture often seems manufactured, mechanized, and sterile, its politics muted and cynical, the young themselves divided into a thousand marginal cultures. Punk, New Wave, post-modernist art, performance art, minimalist art-rock—none of the pieces seem to go together.

But while the links and formative experiences of the downtown culture are ephemeral, they are there nonetheless. What often appears to be a fragmented, superficial generation is actually one that grew up in and is commenting on a fragmented, superficial world—or so it seems to them.

"Attitudinal thinking started the day the Vietnam War ended," says Jim Fouratt, an impresario of the new attitude, who used to be manager of Danceteria, a late-night club. "As long as the war was going on, people thought they made a difference. But as soon as it ended, you began to have a generation of self-consciously politically powerless people."

Idealism has given way to cynicism. "I think your generation was very sweet to be outraged by Vietnam and Watergate," 24-year-old Gina Fiering recently told a reporter ten years her senior. "Incredibly innocent, dumb, stupid, and naïve. But very, very sweet."

Attitude takes it as a given—sometimes angrily—that mass culture will appropriate all ideals. "In sixth grade, I took acid and listened to Janis Joplin. I couldn't wait to inherit hip culture," explains a 24-year-old downtown receptionist who sacrificed her punk affectations to join the nine-to-five world. "But by the time we got there, it was dead. All that was left for us was designer jeans."

Many of the new generation feel their lives were shaped by a period of irrevocable American decline. Born with high expectations, they are fed up with downward mobility. They embrace their suburban, shopping-mall culture with a mordant irony; they welcome technology as their savior and destroyer. They are influenced by the likes of William S. Burroughs and David Bowie, but they have learned to have no real heroes. "It's hard to say what our dreams are," says a young Bard graduate. "They might have been the same as yours except that we know those dreams can never be realized."

Photograph by Glen Gorman/Sygma.

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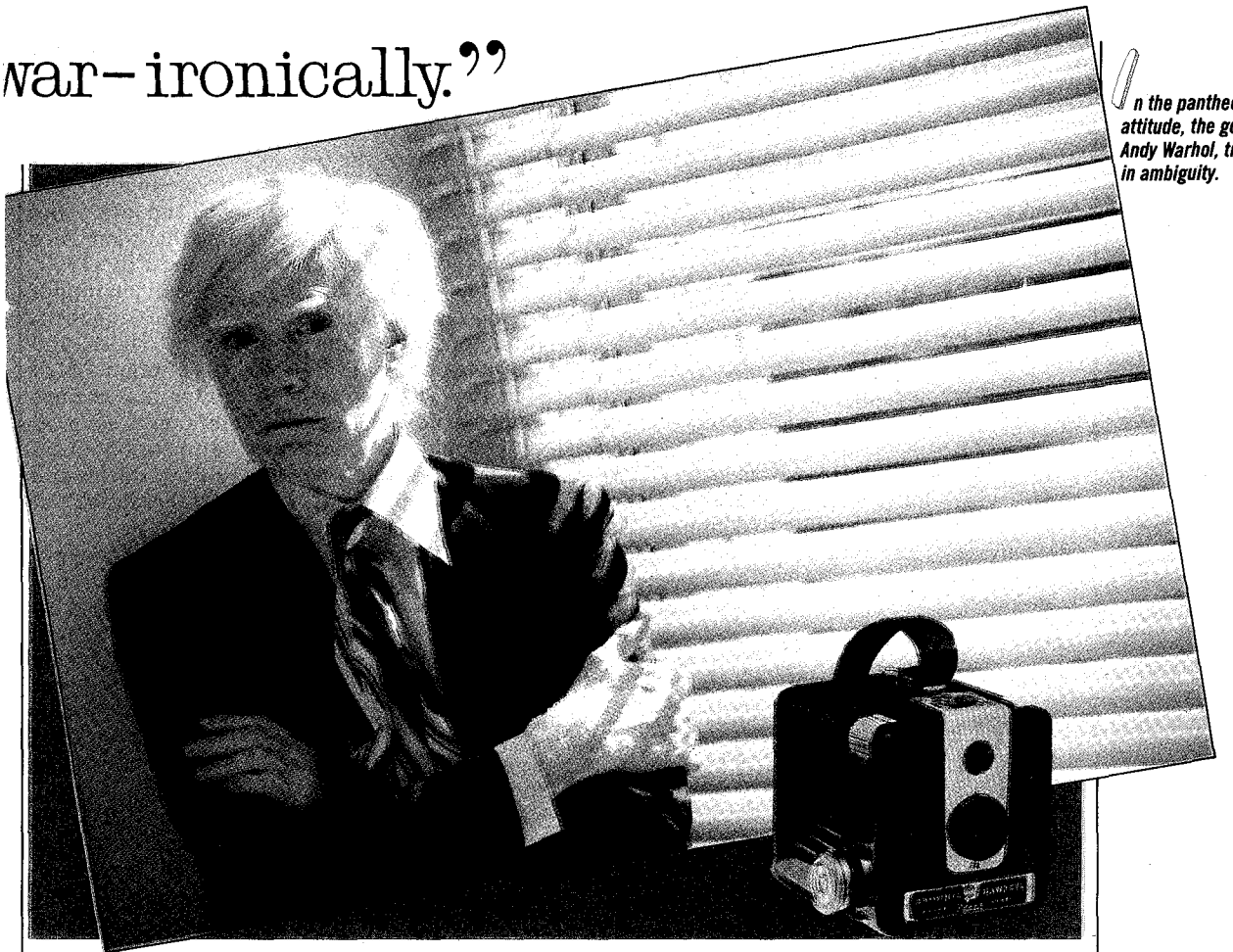
war—ironically."



In the pantheon of attitude, the gods, like Andy Warhol, traffic in ambiguity.

There are echoes of the past in all this and not simply in the scavenged detritus of times gone by. As early as World War I, a generation of Dadaists and surrealists in France and Germany discarded linear narrative forms for a collagist, archivist sensibility. And well before John Reed and Louise Bryant, alienated young Americans flocked to downtown New York.

Attitude's more recent roots are also apparent. There are similarities to the beats of the fifties—a time, like today, of low economic expectations and high nuclear anxiety. In the sixties, William Burroughs predicted a culture in which there would be "Bowery suits that appear to be stained with urine and vomit which on closer inspection turn out to be intricate embroideries of fine gold thread . . . loud cheap pimp suits that turn out to be not so cheap. . . . It is the double take and many carry it much further to as many as six takes."

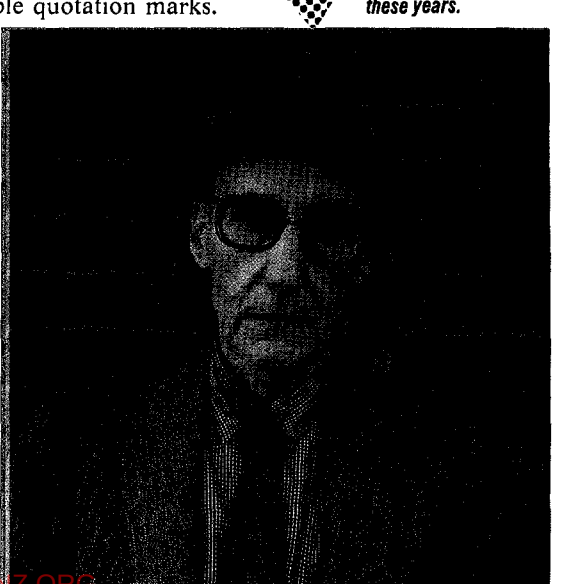
Attitude also owes a debt to gay culture. Whether it is Andy Warhol or David Bowie, many key figures of the new sensibility trade in sexual ambiguity. And attitude is, after all, a variant of camp, itself a product of a homosexual aesthetic. Gays have long celebrated the outrageous icy bitchery of a Joan Crawford, or mourned the vulnerability of a Judy Garland or Marilyn Monroe.

A few artists before Warhol took popular icons—soup cans and celebrities, cheeseburgers and rocket ships—and tore them from their cultural moorings. And college students, going back at least to the fifties, snickered at bad monster movies or mounted junk art and trashy advertising on their walls.

But attitude goes beyond camp, refining and extending it into the new sensibility. Camp simply presents an object out of context, calling attention—whether mockingly, ironically, or affectionately—to the values reflected. Eighties attitude, on the other hand, mixes objects and values self-consciously, making connections that are designed to comment on the past, present, and future. Take the logo for Danceteria: It's a cartoon of Dixie, a sweet-faced cafeteria worker—a camp image by itself. But Danceteria has put a bar across her eyes, subverting the image, giving a hard edge to Dixie's innocence.

Conventional art forms such as the linear narrative are all but forgotten, replaced by a collagist raid on the archives of American popular culture. Images as twisted and flattened as the dreams they represent are presented deadpan—as if within invisible quotation marks.

The indestructible William Burroughs is still a guru, after all these years.



Surrounded by a mass culture that seems devoted to converting dreams into consumer artifacts, attitude's aficionados are fighting back in a new kind of style war. They insist that the only way to express oneself in a highly developed consumer culture is through consumption. Yet their poses are rooted in the hard economic realities of today. Old clothes,

Photographs: top, © 1982 by Paul Haynes; bottom, © 1982 by Thomas Victor.

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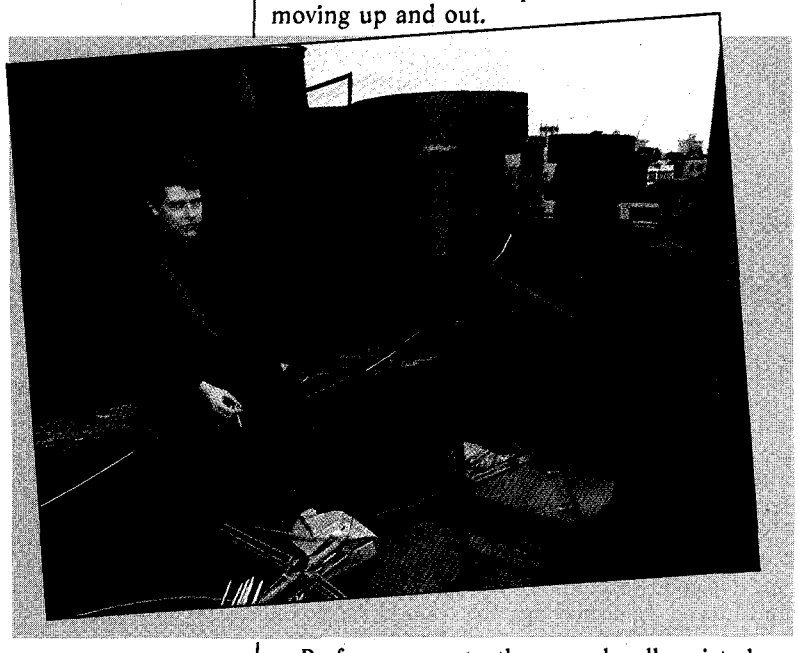
"There's even a flick of attitude in the

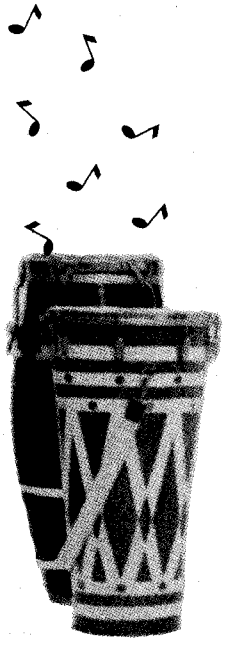
Minimalist art-rocker Glenn Branca uses up to 35 guitars simultaneously to create maximalist sound.

after all, are usually cheaper than new ones. Like children in an attic, they rummage through East Village thrift shops, as if searching for the remnants of dreams that can never be theirs.

BREAKING OUT OF DOWNTOWN

ARTIST JEAN MICHEL BASQUIAT IS currently on an international tour. Two years ago, Basquiat was better known as Samo—one of a band of graffiti artists who gained international fame for the very work the mayor is trying to eliminate. Today, his canvases sell for up to $10,000. Attitude is moving up and out.





Performance art—the genre hardly existed until a few years ago—is now an established cultural form, mixing music, dance, mime, video, and film in a pop collage. Stars of the genre, like Laurie Anderson, are now appearing on the *Today* show and putting out records on major labels. Rap singer and graffiti artist Fred Brathwaite, known as Fab Five Freddy, who's used to appearing at East Village places like the Kitchen, went out on a national tour last month.

Journals like the *East Village Eye*, the newly launched *Details*, *Benzene*, London's *ZG*, *Alive*, *Artforum*, and the New York *Rocker* chronicle changing attitudes. New record labels like Neutral Records, Lovely Music, Labor Records, Factory, and 99 Records produce the new sounds.

Long Island City's P.S. 1, the country's "largest alternative space," has opened up to the downtown art scene—joined by galleries from White Columns, in TriBeCa, to Metro Pictures, in SoHo, to Fun Gallery, in the East Village.

In the footsteps of attitude has come old-wave commerce. Fern bars and sushi have spread to the East Village; gentrification is sending rents there skyrocketing, despite the local Hell's Angels coven and the legion of Bowery bums. Downtown, the "poor boy shops" prophesied by Burroughs are not so poor at all. In providing badges of identity, they've replaced the sixties head shops. Stores like Cheap Jack's and Trash and Vaudeville are finding that their once down-and-out clientele has acquired style.

In the Village, Patricia Field's boutique traffics in high-topped black sneakers, prom jackets, tutus, polyester suits, pointed vinyl shoes, and Hawaiian shirts. In SoHo, a store called Detail sells ties with rumba steps painted on, earrings emblazoned with martini glasses, and assorted fifties schlock employing everything from anodized aluminum to leopard skin. Enelra and Beneath It All offer racks of sexy, Frederick's of Hollywood–style lingerie.

Novelty stores like Mythology, on the Upper West Side, can have attitude. So can restaurants, from the funky Evelyn's Kitchen, in the East Village, to TriBeCa's chic Odeon, to a host of other theatrical, more stylized spots. Nishi, the Japanese restaurant on Amsterdam, is an Upper West Side example. Even a mass-marketing success like the film *Raiders of the Lost Ark* shows signs of attitude by affectionately cannibalizing the early movie adventure serials.

NOT EVERYONE IS HAPPY WITH ATtitude's drift toward the mainstream. "This is a very crucial time for the underground," says Edit deAk, a Hungarian-born art critic–producer–filmmaker and a true veteran of the downtown scene. "It is that time when you worry that it will stop fermenting, stop being creative, that it is about to be gobbled up for mass consumption. That's when the counterculture stops being an alternative. I know how it happens. You play around for a few years, and then it becomes so much a question of money."

DeAk is concerned that the subversiveness of downtown culture may be lost. For the most part, however, the new counterculture is perfectly aware that its style will be used for profit.

"It's a complete reversal of what happened in the sixties," explains Bob Merlis, the P.R. man for Warner Bros. Records, the label that distributes the B-52's, the Talking Heads, and Laurie Anderson. "Back then, the record companies knew we could co-opt anybody. If the Jefferson Airplane wanted a revolution, we knew we could sell revolution. Columbia Records even had a famous advertising campaign that went something like 'The man can't bust our music.'"

Today's new bands know everything will end up as fodder for the culture factory anyway, so they've tried to reverse the process. Mass merchandising has become *their* fodder. "There's a punk band in Los Angeles that is doing a take on the Sergio Valente designer-jeans jingle," Merlis points out.

Merlis first encountered the phenomenon in the late seventies when he saw the Talking Heads. The group was one of the first New Wave bands to discard the blues idiom upon which so much of rock is based—acknowledging, in the process, that the heritage of white, middle-class youth has more to do with freeways, shopping malls, and

Photograph by Laura Levine.

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new A.T.&T. building."

high rises than with picking cotton. "My building has every convenience," sang lead vocalist David Byrne in the cheerfully clipped monotone of someone recovering from a recent lobotomy. "It's going to make life easy for me."

This was not the Beach Boys or the Rolling Stones. The Heads "had short hair and looked real straight and buttoned their top buttons like engineering students," recalls Merlis. "David Byrne looked like a nerd."

Sales of several hundred thousand Talking Heads albums proved that their aesthetic worked for more than a few art students sitting around St. Marks Place.

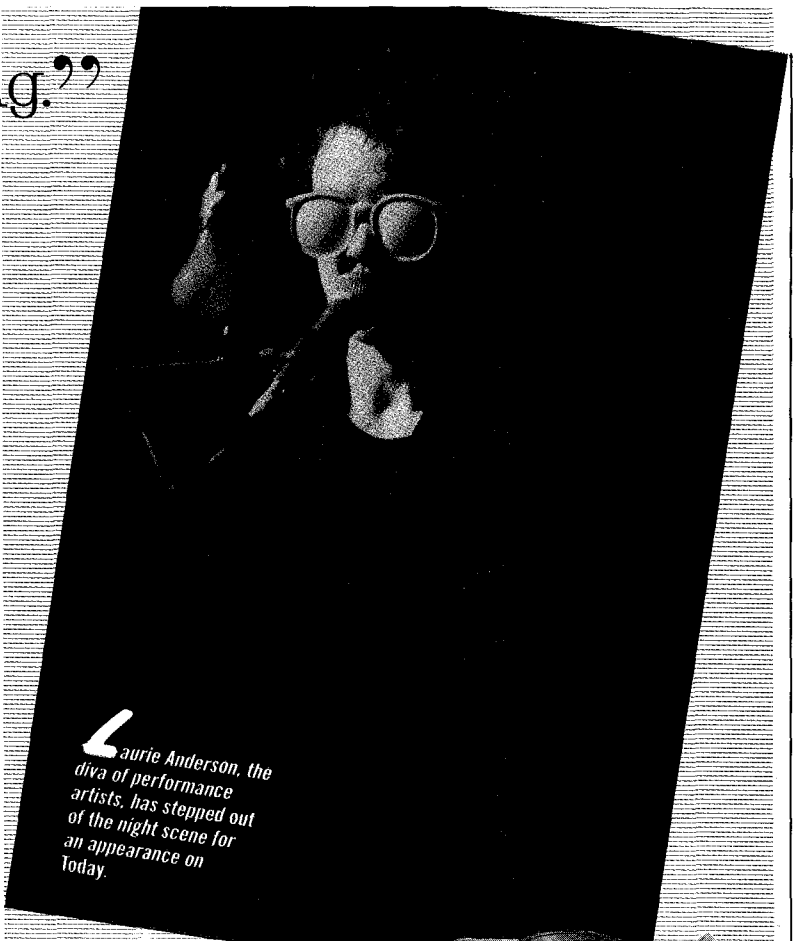
It wasn't until recently, however, that the boundaries between gut-level junk bands, like the B-52's, and the highbrow, avant-garde art circles began to disappear. "Punk rock is in the process of making a bond with minimalist art-music like that of Laurie Anderson, Philip Glass, or Glenn Branca," explains music critic John Rockwell, of the New York *Times*. Glass, for example, has begun performing at Danceteria.

The bond between art-music and punk is still porous. Rockwell is quick to point out that there's very little irony in the music of Glenn Branca, to name perhaps the hottest new downtown musician. His style is to have as many as 35 guitars play simultaneously, in an almost religious search for massive, dense sound.

Yet attitude's ironic eclecticism is reflected in a wide range of disciplines today. In fashion, top designers from Issey Miyake to Willi Smith regularly make the club scene as a source of inspiration. (Even the new Williwear fashion showroom for Smith's work is designed with attitude by the Site architects. Its ninth-floor interior is done up with fire hydrants and fences, as in a New York street scene.) Some might even detect a flick of attitude in mandarin Philip Johnson's new A.T.&T. building, on Madison Avenue, with its out-of-context Chippendale pediment. Frank Gehry, the West Coast architect, builds houses of corrugated steel, utility-grade plywood, and chain link fences.

In theater, the Wooster Group and the Squat Theatre reject conventional narrative forms for multimedia collages. In painting, the so-called neo-expressionists of SoHo—Julian Schnabel and David Salle, to name two—juxtapose styles in an ironic way. Schnabel mixes different styles of art with smashed plates, for example. Salle takes print ads from the fifties and plays them off against other stylistic devices. At stores like SoHo's Art et Industrie, expensive post-modernist furniture is in vogue.

"I initially thought this was just a superficial phenomenon," says Le Anne Schreiber, "until I realized what was going on was actually something very familiar to me, from, oddly enough, the most rarefied intellectual circles I know, namely post-modernist artists. This whole idea of cultural relativity is exactly what post-modernism is all about."



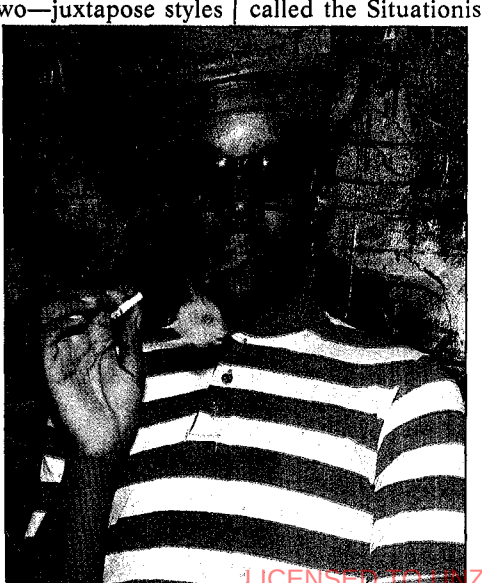
Laurie Anderson, the diva of performance artists, has stepped out of the night scene for an appearance on Today.

GETTING HERE

MALCOLM MC LAREN IS THE MAN who brought you Johnny Rotten and the Sex Pistols. To create punk—a movement that started in British stores, not the streets—took some thought, and McLaren did his homework. If anyone has nurtured the new sensibility, it's McLaren.

In the sixties, in France, he was a follower of an intellectual group with Marxist and Dadaist links called the Situationist International. The group used some of the same terminology as today's new generation to wage war on "commodity fetishism" and "the society of the spectacle." They argued that alienation, which Marx had rooted in production, was, in modern consumer societies, rooted in consumption. Using the tactic of "*détournement*"—putting cultural artifacts to new, subversive uses—they played a key role in the May 1968 uprisings in France.

By the mid-seventies, in



Just back from a national tour: Fab Five Freddy, rap singer and graffiti artist.

Photographs: top, Lynn Goldsmith/LGI; bottom, Roxanne Lowit.

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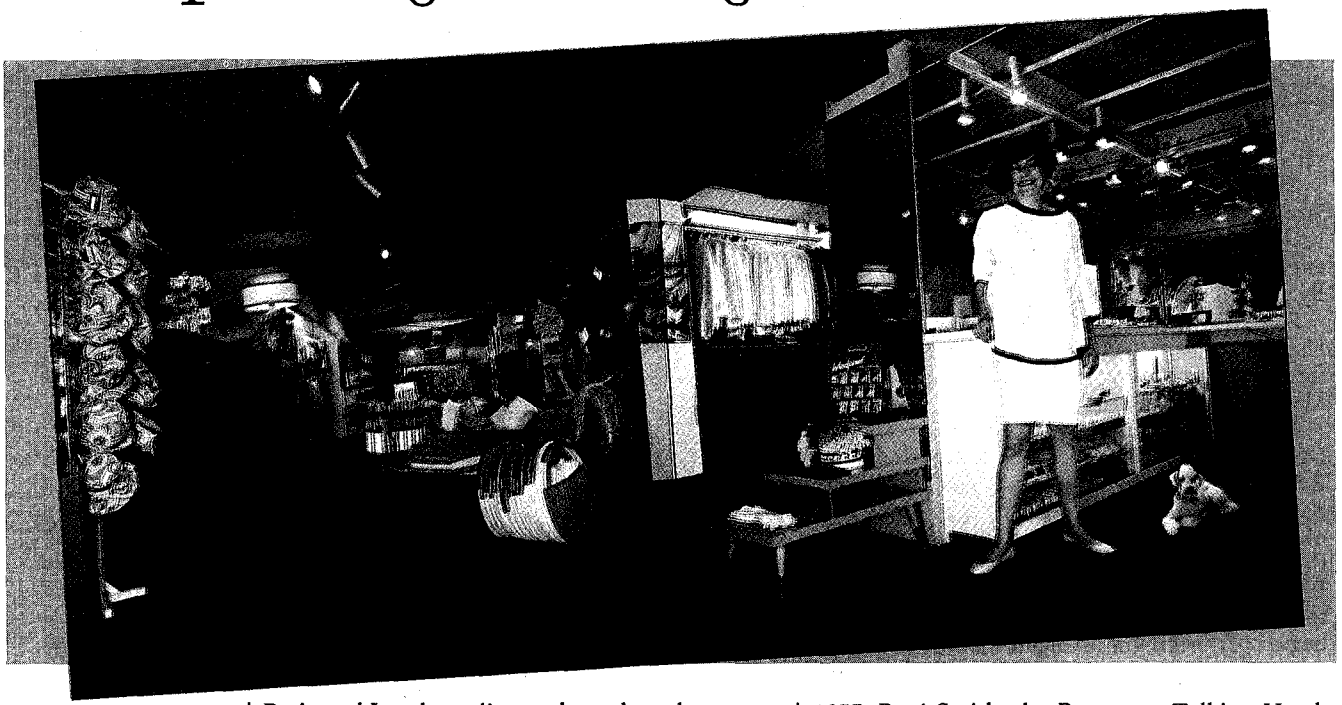
"Complaining she'd caught 'attitude sickness,'



Patricia Field is trying to make kitsch look chic in her Village boutique.

Paris and London, alienated youth took to wearing "retro" fashion, American clothes from the fifties. The trend wound up being exported back to the United States. Meanwhile, in England, McLaren had contrived punk as a means of politicizing consumption by selling manufactured, stylized rage to alienated youth. With each band he launched—first the Sex Pistols and later Bow Wow Wow—his consort, fashion designer Vivienne Westwood, put out an appropriate collection of clothes. Both the music and the fashion were exported to the United States.

By the end of the decade, chic youth clubs like Le Palace, in Paris, and the Blitz, in London, began to appear, forerunners in many ways of New York's current downtown scene. Lines began to be drawn. Legend has it that one night at the Blitz, David Bowie showed up with Mick Jagger. Bowie, a star in the new culture, was beckoned inside. Jagger, a cultural dinosaur, was refused admittance.

The British were quick to get in on the merchandising, and many of the Blitz Kids, as they are known, brought it to New York. A group of young designers known as Axiom staged their first New York show. Vivienne Westwood and Stephen Jones began selling their fashions to major department stores from Bloomingdale's to Neiman-Marcus. Former Londoners set up boutiques in SoHo, opened reggae clubs, such as the popular but short-lived (and soon to be reopened) Negril, and provided showcases for graffiti artists, black rap groups, and "Breakers"—street dance groups—from the South Bronx.

EVEN BEFORE THE BRITISH INVASION, things were stirring downtown. "In minimalist-music circles, the big event was when Philip Glass and Bob Wilson performed *Einstein on the Beach* at the Metropolitan Opera in 1976," says John Howell, editor of *Alive*. "David Bowie and Brian Eno started following that scene right from the beginning. By 1977, Patti Smith, the Ramones, Talking Heads, and Television were around, drawing an eclectic crowd that ranged from CBGB's types to frequenters of Leo Castelli's gallery."

Gradually, the new attitude began to emerge. In 1976, one of the key stylists downtown was the late Anya Philips, a Taiwanese socialite of the underground who was fond of strutting into bars—and barroom brawls. Tough and aggressive, the image she put forth was sexy, but in a way that toyed with the old-time Hollywood dream.

"In the beginning, it was almost pure camp," says Edit deAk. "But then it became extended to a double take, and a triple take."

Club 57, in the basement of a little Polish church on St. Marks Place, turned out to be a crucible for much of what was going on. The club recently produced *The Sound of Music* starring Holly Woodlawn, the Warhol alumna/alumnus, who played her role not as a Julie Andrews novitiate but as a Puerto Rican slut who occasionally thought she was appearing in *West Side Story*.

"In the beginning, we were just a bunch of art-student failures with no skills who wanted glamour and lived in a fantasy world," explains Susan Hannaford-Rose, one of the founders of the club. "So we started showing bad movies—*Satan's Cheerleaders*, monster movies, that kind of thing."

With plenty of time but virtually no money, the Club 57 crowd had to come up with entertainment five nights a week. Theme nights were born, celebrating sliced-up bits of Americana: TV dinners, pro wrestling, Joey Heatherton, Mitch Miller sing-alongs.

The mystique proved contagious. The dry, artsy performance art that had languished in SoHo galleries picked up on Club 57's rec-room humor and became less self-important, more fun. For its part, the club crowd became more conscious of the artistic possibilities of its work. The Mudd Club began to have theme nights.

Photographs by Larry Williams.

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one woman signed up for the Peace Corps."

Danceteria booked a wide range of experimental artists. Something distinctly American began to emerge.

Says British fashion designer Stephen Jones, "In England, when we play with American pop-culture images, it's with a sense of fun and whimsy, because we love drive-ins, or whatever, and find them so American. Maybe it's simply that your disposable culture is better than ours. But here it seems to have more of an edge. Maybe for you it's a way of cauterizing a wound."

SHARP EDGES

KARIN BERG, THE WARNER EXECUTIVE who brought Laurie Anderson to the label last year, worries that the new counterculture can be "too metallic, too surface, too clever for its own good.

"Laurie has a sense of humor and emotional commitment, which this kind of work desperately needs," Berg says. "Otherwise, it's pretty dangerous stuff, verging on an authoritarian, fascist aesthetic. Or sometimes it's just commentary, criticism that takes no emotional risk."

A number of people think they sniff a bit of Weimar Germany in the downtown scene—especially in the insistence on dancing close to the brink. Recreational heroin use is strikingly high among middle-class white kids in the East Village. Perhaps that's not surprising. Marijuana and cocaine are so mainstream these days that they no longer carry any weight as badges of identity.

One woman in her mid-thirties calls herself a victim of "attitude sickness" and has signed up for the Peace Corps in search of relief.

Ellen Asper, a 28-year-old weaver who lives in the East Village, laments, "Sometimes it's so unspontaneous it's frightening. The best people down here aren't the ones striking poses at the late-night clubs. They are quietly working away on whatever it is they are committed to.

"The cynicism scares me sometimes, it's so cold," Asper continues. "I think TV has a lot to do with it. It's from growing up with the promises of television-land and being bitter when it doesn't deliver, when you realize the dream is over. It's our way of saying to our parents, 'You wanted us to grow up to be like those people in those vapid situation comedies. Well, here we are.' "

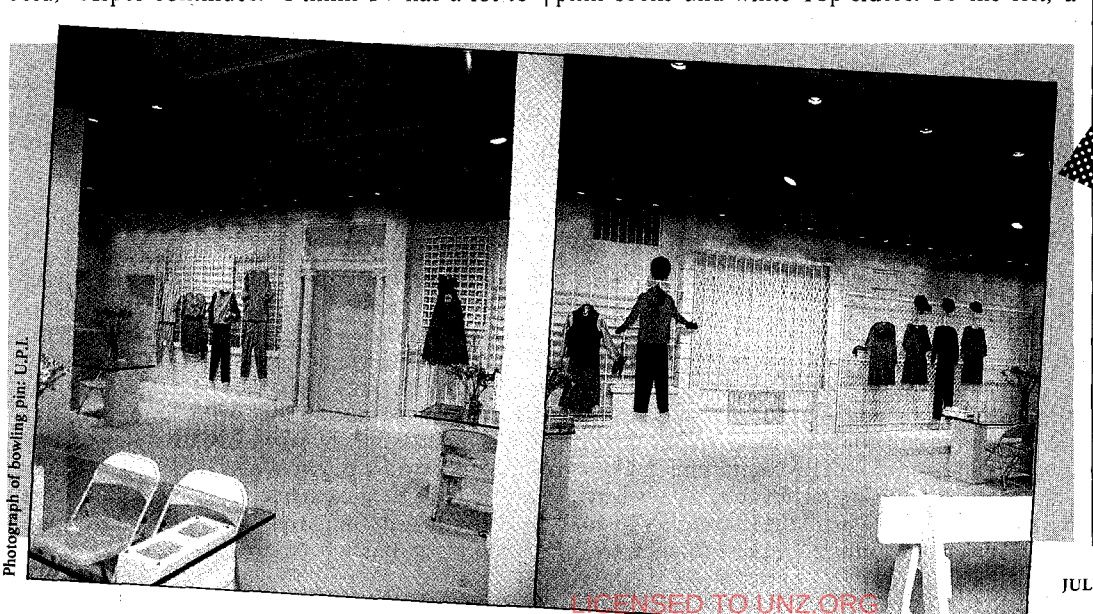
For outsiders, much of the new attitude doesn't make sense. After all, this is a culture in which the Jetsons, figures in a sci-fi television cartoon series, are presented semi-seriously as pop icons; in which Stu Sutcliffe, the Beatle who died of a brain hemorrhage before the group's success, is a hero.

The benchmarks of the sixties—Vietnam, the Kennedy and King assassinations, Bob Dylan and the Beatles, psychedelia, the drug culture, the anti-war movement—were meant to be taken seriously. It can be perplexing—and almost sacrilegious to some—to see them lumped in a pop collage with Ozzie and Harriet as if they were equivalent.

At its worst, the new generation appears to be self-indulgent and content to toy with the exhausted values of previous eras as if it knows the culture machine will settle for anything in the hunger for novelty. The metallic sound of its music is a far cry from the soulful wail of Aretha Franklin. There is a certain risk-free distancing inherent in the process of collage. But there is a more creative side to attitude as well.

GLAMORIZED JUNK

DAN FRIEDMAN IS THE MAN WHO DEsigned virtually all of Citibank's corporate graphic identity—from the look of its checks to its logo. These days, Friedman designs furniture. At the moment, he's sitting in his lower-Fifth Avenue apartment. On his head is a beachcomber hat with a button reading, "The American Way." He is dressed entirely in black, except for shocking-pink socks and white Top-siders. To his left, a



Photograph of bowling pin: U.P.I.

Williwear, whose fashions are inspired by the street, has done up its showroom to make the clothes feel at home.

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"Blake and Bugs Bunny are equal icons."

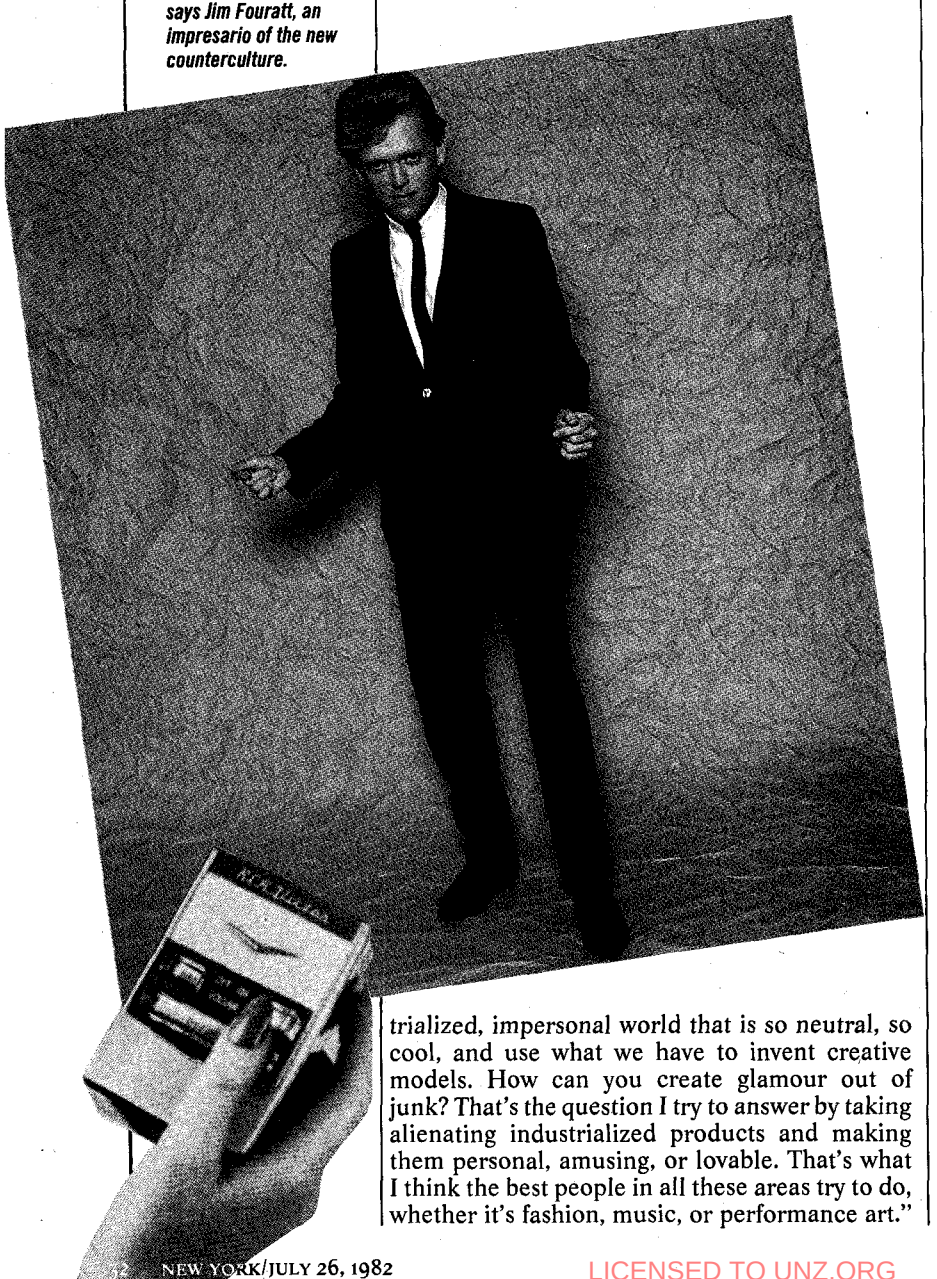
"Attitudinal thinking started the day the Vietnam War ended," says Jim Fouratt, an impresario of the new counterculture.

chair is bound and gagged with masking tape. To his right is a mutilated leopard-skin beanbag ottoman. Mustard-and-white checked linoleum is taped on top of Friedman's parquet floors. Across the room sits his new wave screen—that's "wave" as in ocean—complete with a fisherman's net and a whitecap about to break. His post-Waikiki dining-room table sports a blue hula skirt.

Friedman is considering getting an aquarium "for purely aesthetic reasons."

"Reverting to the past as a source of abstraction is an easy cop-out," he explains. "But there is a fine line between simply regurgitating the past and incorporating it into your work in a genuinely creative way.

"This is an aesthetic that has been developing for years. I think the fact that we take images from the past and twist them indicates that many of us see ourselves as living in a twisted environment. That being the case, the interesting issue becomes how to take a nondescript, industrialized, impersonal world that is so neutral, so cool, and use what we have to invent creative models. How can you create glamour out of junk? That's the question I try to answer by taking alienating industrialized products and making them personal, amusing, or lovable. That's what I think the best people in all these areas try to do, whether it's fashion, music, or performance art."



THE POST-MODERNIST PERSONALITY

TWENTY-FIVE-YEAR-OLD PERFORMance artist Ann Magnuson wears a mini-dress and boots. She counts William Blake and Joey Heatherton among her biggest influences. Then there's always Alfred Jarry and Bugs Bunny—not surprising mentors for the first director of Club 57. "We may not have had Kerouac's *On the Road,* but for me what had that kind of impact was *The Beverly Hillbillies,*" she says. "TV gave us the promise that you could do anything."

Adds Merle Ginsberg, a former writer for the late *Soho News,* "The idea that the world makes sense and has a beginning, a middle, and an end—nobody buys that anymore. To most of us, a narrative just isn't as expressive of reality as a collage is."

TV heroes and a collagist aesthetic represent the more fanciful side of the new generation. But for a vanguard subculture, it is uncharacteristically rooted in day-to-day economics.

"What you have to realize is that our parents got rebellious," says Gina Fiering. "My father grew his hair long and smoked dope. He's a filmmaker, a groovy profession. My mother is an artist, a groovy profession. That means I can't possibly afford to have a groovy profession. You see, we were still brought up with the same impossibly high middle-class standards as you were, and they are not panning out."

Says Patrick Brennan, a 26-year-old painter who lives in the East Village, "A key value here is how well you are able to escape the corporate structure. But you must make money. It's no longer chic to be poor. The downward mobility of the hippies was a joke. Here they were rejecting middle-class values and we'd give anything if there was a middle class. I don't want to be a dirt farmer. I want goods, products, services."

FOR YEARS, DOWNTOWN NEW YORK has been a special place for a vanguard of disaffected youth who often served as a litmus for the rest of the nation. If that happens again, the eighties will be energized by a generation with a unique view of history. Its sense of what it means to be American is not 200 years of westward expansion, limitless growth, military might, or even the ideals of a counterculture. It is ten years of decline.

There is little irony in poverty. But the dashing of high middle-class expectations has forced members of the new generation to deal with reality in an ironic way. They've repeatedly witnessed the demise of assorted American dreams. They say they have no illusions, that they know the score. So they will take the materials at hand—perhaps not as they were intended, but they'll take them anyway—because they know that's all they are going to get. Exactly what they will do with them remains to be seen. But at its best, youth, cynicism, irony, and talent can mix to generate wit, passion, and creativity. ■

Photograph by Larry Williams.

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Hollywood's Hysterical Summer

By Jack Egan

"...Despite the box-office boom, a number of studios are being torn by turmoil unmatched even in this normally hyperthyroid industry..."

THIS IS HOLLYWOOD'S HOTTEST summer. Movies are setting all kinds of box-office records, led by *E.T., the Extra-Terrestrial,* which has taken in over $100 million in just one month and is certain to become the most popular and profitable picture ever made.

The movie companies, however, are full of hysteria. A number of studios are torn by a level of turmoil, dissension, and backbiting that's unmatched even in this normally hyperthyroid industry.

David Begelman's abrupt ouster last week as chairman and chief executive of the United Artists unit of M-G-M/U.A. Entertainment may be only the first top-level executive shake-up in town. Others are believed to be brewing at Twentieth Century-Fox and Columbia Pictures.

As a group, the studios seem unable to decide how many movies to make, how much to spend on ones they do—even whether or not to make movies. Despite cost-cutting efforts, budgets remain out of control. And the attempted belt tightening has left Paramount, for one, with few films to release. Now, suddenly, Paramount is spending money again as it races films to completion, trying to get in on the box-office boom. The success of Universal's *E.T.*, meanwhile, has fed Hollywood's blockbuster mentality, a syndrome that dates back to *Star Wars*. Why make a handful of movies that might at best earn $10 million each when you can pocket $100 million from a single film?

"Everyone has grown so greedy," one agent laments. "It used to be that if a movie made $10 million or $15 million everybody was delighted. Now if a film doesn't gross at least $80 million at the box office it's considered a failure. That makes it harder to make small films. The entertainment business is just not very entertaining these days."

Begelman: *Some Hollywood ending.*

Photograph by Peter C. Borsari/Camera 5.

WHAT *is* ENTERTAINING these days—and particularly to Hollywood, which adores remakes—is Begelgate II. This retelling of the infamous check-forgery scandal has been kicked off by the imminent publication of *Indecent Exposure: A True Story of Hollywood and Wall Street*, by David McClintick. The book is a blow-by-blow account of Begelman's embezzlement of $60,000 from Columbia when he was studio chief in 1977 and of the tense corporate battles that surrounded the incident.

Although the 544-page book is just beginning to appear in stores, countless photocopies have been circulating in Hollywood for weeks. "They've probably lost 10,000 in sales here because of all of the copies floating around town," says one rapt reader. Some people who've gotten their hands on the unauthorized versions have even complained to the author about the poor quality of the photocopying.

In a delicious case of Hollywood's eating its own, movie rights to the book are being peddled—and several producers are said to be interested. "The big question is whether Cliff Robertson will play David Begelman, or whether Cliff Robertson will play Cliff Robertson," quips one studio executive. (In the real-life script, actor Robertson uncovered

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"...'The book backfired on Hirschfield,' claims a Hollywood producer. 'The town has turned on him because he seems to be a stool pigeon'..."

the forgery scandal by blowing the whistle when he learned his name had been signed by Begelman on a $10,000 check.)

Begelman's departure just as the book is coming out has sparked comments that he's being punished twice for the same transgressions. That somehow seems to miss the point. "He lost his job not because of the book but because the films he made were unsuccessful," says one Hollywood insider. "He is not a scapegoat—simply a liability for the company. And, as chief executive, he bears a lot of responsibility for the studio's failures."

In other words, any embarrassment over the rehashing of Begelman's past would have been short-lived if he had created more hits for M-G-M/U.A. The board at Columbia, after all, initially reinstated him, despite his defalcations, because he'd brought the hugely successful *Close Encounters of the Third Kind*, by Steven Spielberg, to the studio. But with only *Poltergeist* (like *E.T.*, another Spielberg movie now in the theaters) to his credit as a certified hit, Begelman was out.

The banks for M-G-M/U.A. also appear to have played a role in the executive's ouster, because a restructuring of the company's $525-million bank debt was announced the day after he departed. "It looks like a sop to the banks," says one Wall Street analyst.

M-G-M officers deny that Begelman's quick exit was dictated by the banks. And the blunt sacking has produced speculation in the movie community that Begelman may have triggered the firing by some new indiscretions. The speculation appears to be unfounded.

The latest development in the saga abounds with curious twists. Frank Rothman, the chairman of M-G-M/U.A. and the man who announced that the company and Begelman had "concluded the relationship," was Begelman's criminal lawyer in the forgery case. He helped Begelman get off with three years' probation for felony grand theft. After Begelman spent a year on probation and made a film on the dangers of the drug angel dust, the judge reduced his conviction from a felony to a misdemeanor and ended his probation.

Following a brief stint as an independent producer, Begelman was hired by M-G-M to bring the studio back to the glory days it had enjoyed under Louis B. Mayer and Irving Thalberg. Things didn't work out quite that way.

Begelman spent lavishly for properties when he arrived. However, most of his productions, among them *Cannery Row* and *Pennies From Heaven*, turned out to be expensive flops. Meanwhile, M-G-M, which is half-owned by Kirk Kerkorian, the high-rolling investor, bought United Artists. As M-G-M/U.A.'s debt climbed and most of Begelman's pictures lost money, Kerkorian installed Rothman, who is also *his* personal lawyer, to save the overall company from foundering.

Booting Begelman, however, won't solve the company's problems. With over $600 million in total debt, the company must come up with $100 million a year just to pay the interest. M-G-M recently sold its music division and part of its film library to Warner Communications for $95 million. It is looking for other ways to raise money from its vast library of film classics. CBS, according to one source, was approached last year to buy any or all of M-G-M's assets, including the whole company, for anywhere from $800 million to $2 billion. But CBS wasn't interested.

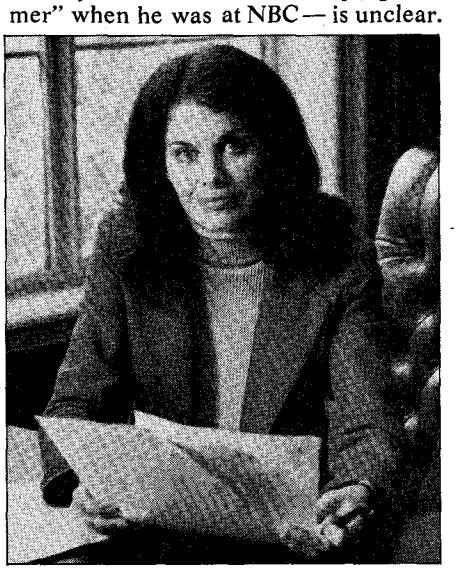
WHILE M-G-M'S PROBLEMS are well known, the troubles at Columbia Pictures are just beginning to surface. And Coca-Cola seems to be discovering that Hollywood is much less of a sure thing than it was led to believe when it bought Columbia for over $700 million earlier this year. *Annie*, touted by studio head Frank Price as a movie that could make $200 million, is having trouble just earning back its $42-million budget.

Producer Ray Stark, who took over *Annie* when Begelman left Columbia, is trying to blame Price and his assistant, Marvin Antonowsky, for the movie's troubles. He argues that by releasing the film in only a few theaters at first they limited its profit potential by letting other pictures take over the market.

"Antonowsky thought it was a great idea to platform *Annie*, starting from a few theaters," says one source familiar with the company's distribution. "Instead he should have saturated the market. Each summer there is one film that gets first crack at the audience. In this case it was *Annie*. Every other studio felt they had to program around it. Columbia had the film that was thought to own the summer, and they blew it."

Others dispute that Price or Antonowsky or both were entirely responsible for the distribution strategy. They note that Stark had three of his own salespeople working on the distribution of *Annie* with Columbia and therefore must have agreed to the plan. They attribute the movie's failure more to Stark's choice of John Huston, not known for musicals, as the director.

The future at Columbia of Antonowsky—known as the "mad programmer" when he was at NBC—is unclear.



Inside Fox's lair: *Is owner Marvin Davis (with wife) losing patience with chairman Alan Hirschfield (left) and studio chief Sherry Lansing?*

Photographs: center, Betty Burke Galella; right, Ben Martin/Gamma-Liaison

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The one that got away: *After passing up* E.T., *Columbia is suffering with* Annie, *the Ray Stark (left) movie touted by studio chief Frank Price.*

Whatever mistakes he made on *Annie* are small compared with his advice to turn down *E.T.* Columbia had rights to the blockbuster, but Antonowsky's surveys suggested the film would appeal mainly to small children and therefore didn't have much potential. Universal, which picked up virtually full rights to *E.T.* as a result, is gloating.

Coca-Cola must feel like taking a drink—of something stronger than the real thing. Besides the questionable decision on *Annie* and the disastrous one on *E.T.*, Columbia has tied up nearly $70 million in three movies, all of which have uncertain potential and are substantially over budget. *Tootsie,* which is currently filming in New York with Dustin Hoffman starring as a transsexual, is expected to come in at $26 million, $10 million over budget.

"Coca-Cola is now going over Columbia with a fine-tooth comb," says one Hollywood executive. Why the soft-drink colossus didn't bother to make this effort before it went ahead with the purchase is an open question.

Stark is technically an independent producer. But over the years he has pretty much had carte blanche from Columbia to make what he wants through his Rastar production company. The films then get released by the studio. And many Hollywood insiders consider him the real power behind the throne at Columbia. There is speculation that Guy McElwaine, the president of Rastar, will soon be made head of production at Columbia under Frank Price. No one at the studio would comment.

Stark brought Begelman to Columbia and fought to have him reinstated after the check scandal broke. According to author McClintick, Stark is currently waging a battle in Hollywood to discredit *Indecent Exposure,* claiming his former adversary, Alan Hirschfield, instigated the book. McClintick says this claim is "preposterous." Stark was unavailable for comment.

PARADOXICALLY, THE PERSON who may suffer most from the publication of *Indecent Exposure* is Hirschfield, now the chairman of Twentieth Century–Fox. He headed Columbia Pictures Industries when the Begelman scandal broke. At first, Hirschfield tried to get rid of the studio chief, but agreed to reinstate him when the board of Columbia resisted. Only the ensuing uproar finally forced Begelman out.

Hirschfield is presumed to be the main source for McClintick's book. Nonetheless, he doesn't emerge looking any better than anyone else.

"He comes out looking just like the kind of executive you don't want running a company," says one movie power broker who has read the book. "He can't make a decision, even when he knows it's the right decision. He looks like he sold out to save his job, but he didn't save his job. Finally, he committed the greatest sin you can in business—he couldn't handle his board."

"The book backfired on Hirschfield," comments a Hollywood producer. "The town has turned on him because he seems to be a stool pigeon."

Hirschfield's troubles don't have to do with the book alone. Insiders at Fox say that he is locked in combat with the studio's head of distribution, Norman Levy. Both men want backing from Marvin Davis, the Denver oilman who purchased Fox a year ago and took the company private. According to one Fox source, Hirschfield, whose contract expires at the end of the year, may be on the way out—along with Sherry Lansing, the first woman studio head.

Despite torrents of flattering publicity, Lansing has had trouble getting pictures made under Hirschfield, even though he brought her over from Columbia. Levy, meanwhile, seems to prefer to pick up and distribute finished or partially financed productions, like *Porky's,* rather than see the studio spend money to make its own movies. The conflicts among the principals are keeping the studio in near paralysis.

M-G-M/U.A., Columbia, and Fox are not the only studios having problems. Paramount recently lost its production chief, Don Simpson, and replaced him with Jeff Katzenberg, a onetime aide to then mayor John Lindsay. The studio is now moving quickly to put movies into production, but it did the same thing two years ago in anticipation of the directors' strike. And three of the films hastily produced at that time may not even get released: *Young Lust, Jekyll & Hyde—Together Again,* and *White Dog.*

The Disney studio is waiting for the final returns on its technically ambitious computer-designed movie about video games, *Tron.* The film has gotten some poor reviews but a lot of free publicity. Initial box-office results have been somewhat disappointing—at least by today's blockbuster standards.

Only Warner Bros., which has a slim production schedule, and Universal, the beneficiary of *E.T.,* seem to be stable at this point.

The foremost problem at Universal—which is owned by M.C.A.—is figuring out how to follow up its success with *E.T.* For the moment, the studio is embarking on several projects that are all budgeted at less than $10 million. Don't be surprised if the names seem familiar: *Psycho II, Animal House II,* and *Smokey and the Bandit III.*

Hollywood these days seems to be a town that has lost its nerve for making movies. The studios seem intent on limiting risks, duplicating past successes, and relying on marketing surveys to tell them what to make, no matter how dreary the past results.

Maybe all the movie executives should take a vacation and turn the industry over to Steven Spielberg and George (*Star Wars* et al.) Lucas. All it takes to run a studio is to get a film made by one of these two *Wunderkinder.* ■

Photographs: left, Globe Photos; center, Bruce McBroom.

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ANTHONY DIAS BLUE SAYS...

"The other night I went out to dinner with this really sophisticated New Yorker. You know the type—monogrammed custom-made shirt, Hermes tie, Dunhill blazer. I was sure we would head right for the Four Seasons or La Caravelle. Instead he shoved me into a cab and said 'Now I'm going to show you some real food.' He gave a westside address and off we went. We arrived in front of TUESDAY'S WEST at 72nd and Columbus Avenue. I gasped. 'Now you're going to EAT!!!' he said, loosening his tie in anticipation. I wasn't used to this —Tiffany shades—paneled walls, bentwood chairs, people LAUGHING. First came chicken wings. They were messy but great—crunchy skin, moist and tender meat—delicious honey dipping sauce. Then came the ribs—among the best I'd ever tasted—lean and chewy with a rich barbecue sauce that never came from a jar. There were crisp potato skins baked with cheddar cheese and bacon—delicious. There were also hamburgers— big juicy ones with pink centers and crunchy outsides and fourteen different toppings including chili and crunchy bacon. There was good beer and pretty good wine and the price was really reasonable. Dinner cost about $10 a person and the food was really terrific—honest and delicious. TUESDAY's WEST—it was a real revelation. This is Anthony Dias Blue, WCBS Radio."

TUESDAY'S

17th St. & 3rd Ave. NYC 533-7900

TUESDAY'S WEST

72nd St. & Columbus Ave. NYC 877-3900

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The Death Of a Law Firm

By Edward Tivnan

How a Successful Midtown Partnership Tore Itself Apart

AT THE MANHATTAN LAW FIRM of Marshall, Bratter, Greene, Allison & Tucker, the young associate lawyers used to joke that so many partners had defected during the seventies—ten in one four-year period alone—that the fastest-growing branch of the partnership was its alumni association. Suddenly, last December, no one was laughing any longer: Seven more Marshall, Bratter partners announced their departure, including the firm's highest-paid member, the head of the corporate department; a band of nineteen associates soon followed him out the door. In March, another corporate partner left with two more young lawyers. Two months later, almost the entire Marshall, Bratter real-estate department walked out—22 out of 23 lawyers in all. Among them was Jerome Greene, 76, titular head of the firm and the only partner with his name on the door who was still active in the partnership.

By mid-June, Marshall, Bratter's one-time roster of 90 lawyers had shrunk to 14—a lonely collection rattling around the firm's spacious offices at 430 Park Avenue, at 55th Street. "It's a real ghost town here," said one remaining lawyer.

That old joke has turned grimly prophetic. On July 31, the firm will close its doors, and all that will be left of Marshall, Bratter, Greene, Allison & Tucker will be its network of alumni.

For many lawyers around town, the self-destruction of Marshall, Bratter is troubling and scary, the psychological equivalent of a major company liquidating. Big law firms are supposed to last forever, monuments to the founding partners and money machines for their successors. No more. Marshall, Bratter will become the second large New York City firm to close this summer. In June, Greenbaum, Wolff & Ernst was dissolved after 67 years, the victim of rising costs and dwindling profits.

But what makes the demise of Marshall, Bratter especially unsettling is that the firm had just completed the two most profitable years since its founding, in the Depression. With blue-chip clients like Morgan Guaranty Trust, Drexel Burnham Lambert, the Equitable Life Assurance Society, Cadillac Fairview, Texas International Petroleum, Metpath, and Bowmar Instrument, Marshall, Bratter was billing about $10 million a year (the exact amount is still disputed by alumni). Top partners weren't making as much as their counterparts at other big firms—that was one of Marshall, Bratter's biggest problems—but they were still drawing close to several hundred thousand dollars a year, and young lawyers just out of law school were being lured with salaries of more than $40,000.

For all the sorrow and bitterness at the end, however, the Marshall, Bratter case is at least useful in providing a rare glimpse of the inner workings of a law partnership—how it runs, how it makes money, how it must change. And there's a warning here, also, to all lawyers: that a thriving law firm can fall apart in months, that the success of a partnership, after all, depends on the partners' getting along.

"There are Marshall, Bratters all around the country: law firms changing, floundering, merging, breaking up," says Christine Millen, of James Lash and Company, a business consultant to partnerships. "Law firms have resisted looking at themselves as anything but a group of extremely intelligent individu-

Illustration by Elliott Banfield.

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"...Gerard's 'hit list was longer than the Mafia's. If you

als. They don't see themselves as a business organization."

THE TYPICAL AMERICAN LAW firm is in many ways an anachronism, a pure partnership in which a group of supposedly like-minded people work for themselves and one another. Unlike a corporation, in which there's a distinct separation between executives and employees, a law firm consists of partners who play both roles. They hire and fire associates (the young lawyers who are aspiring partners), draw up budgets, oversee office maintenance, pay the rent, promote the firm, lure business, and practice law. At the end of the fiscal year, they all sit down, frequently over dinner, and divide up the profits. Traditionally, law firms have been run more like men's clubs than businesses. Lawyers who advised their clients to put *everything* into writing conducted the firm's business on little more than a handshake and custom.

Today, that's starting to change. A docket of new problems—overexpansion, the faltering economy, cutbacks by corporations in hiring outside legal help, to name a few—have made the business of practicing law more unpredictable than ever. The times are particularly tense for mid-size firms of 50 to 100 lawyers where business isn't increasing as fast as costs. More and more law partners have begun to act like corporate executives, jumping from firm to firm, turning partnership meetings into battlegrounds. While a corporation is authoritarian by nature and guided by strict bylaws, a law firm has to survive on consensus. At Marshall, Bratter, consensus became very rare indeed.

"The firm never had an institutional identity," says one former partner. "The partners could never agree on what direction the firm should take." Adds an ex-associate, "Hell, they couldn't even agree on when to meet." And when the partners did meet, particularly at the annual session to divvy up the profits, it was, in the words of one, "a bloodbath, with partners battling over a fraction of a percentage point, a few thousand dollars." Intramural turmoil became "the Marshall, Bratter way," the workaday norm. The firm was swirling with political intrigue, petty bickering, power plays, personal vendettas, and, most fatal of all, greed.

"There was a failure at Marshall, Bratter to understand leadership and the purposes of a law firm, which must be a partnership in name and spirit," says former partner Raphael Scobey, who put in more than 25 years at the firm before defecting last year to Battle, Fowler, Jaffin, Pierce & Kheel, where he now heads the entertainment-law department.

"Emotions always seemed closer to the surface than at other firms," says Eleanor Alter, a matrimonial-law specialist who in May joined Rosenman Colin Freund Lewis & Cohen. "And sometimes with all the hassles, you forgot the positive things about the firm, the concern other partners showed for your life and career. Because so many partners left, people think it was a terrible place; that's not true."

Other lawyers who worked at Marshall, Bratter are also quick to point out the virtues of the firm—its stable of hardworking, talented attorneys, its fine record for training young associates in the practice of law. But for now, anyway, the constant turmoil that finally drove the firm apart seems to be what's on everybody's mind. Many Marshall, Bratter alumni are willing to discuss the firm's disintegration, almost as a form of catharsis. Says one ex-partner, "People should know what went wrong—there's a lesson to be learned here." But most of the discussion has taken place off the record. Almost everyone is worried about offending former colleagues—out of respect, fondness, even fear. "It's a small world," explains one ex-associate who's unwilling to be quoted by name. "We all end up meeting each other and working together. Why make it any more difficult?"

IN LIGHT OF ITS END, MARSHALL, Bratter's beginning seems sadly paradoxical. The firm was founded in 1934 by four friends, James Marshall, Edward Bratter, Simon Gross, and Harold Seligson. "We decided that we wanted to make money but also wanted to enjoy life," recalls Marshall, 86. "We were relaxed. We used to have tea in the afternoon. Whoever was around—any of the lawyers or any of the clients—would come in and have tea."

For its first 30 or so years Marshall, Bratter was principally a real-estate firm with a small corporate and entertainment practice. Clients included Goodson-Todman Productions, the TV-game-show creators, and Merv Griffin. By 1965, the firm, which then had about 30 lawyers, wasn't growing and wasn't keeping up in the annual contest among big firms in big cities to attract the top law-school graduates.

According to one Marshall, Bratter historian, the partners finally decided that the best way to improve was to "raid" other partnerships. "The firm looked to Wall Street, figuring it could steal some of the big firms' top associates—savvy Jewish hotshots in non-Jewish firms—and offer them a clear track to partnership," this lawyer says. "Quickly, Marshall, Bratter became a firm of mini-firms, with guys stepping on each other to get to the top."

At the time, there was plenty of room there. By the mid-sixties, the founding partners had either died or withdrawn from active membership in the firm, and most of the senior partners had slowed down because of age. The name partner of the firm, Jerome Greene, was still active in the real-estate department, but, according to several of his colleagues, he'd already made a fortune in real estate and had begun devoting more of his energy to personal passions like Lincoln Center and Columbia University. Besides, he was never a strong leader. "Jerry is a bad people person," says one Marshall, Bratter alum, echoing other descriptions of Greene. "He's old, impatient, hardly a respected father-figure type."

The balance of power in the firm also was shifting. With the onset of the stock market's go-go years, in the late sixties, Marshall, Bratter began building a strong and profitable corporate-law department. In 1970, Mark Kaplan, who headed that department and was widely considered a charismatic lawyer and potential leader, left to become a senior partner at Burnham and Company, now called Drexel Burnham Lambert. "That left another vacuum, and a battle quickly shaped up to fill it," says an ex-Marshall, Bratter attorney.

THE MOST AMBITIOUS AND hardest-driving member of the corporate department was Fred Gerard, who had started his career at that Wall Street aristocrat Cravath, Swaine & Moore. Brilliant, brash, contentious, and tireless, Gerard was the focus of the power struggle at Marshall, Bratter throughout the seventies and right up to his departure last January. As heir to the Drexel Burnham legal work, he had firepower in department and partnership meetings and wasn't afraid to use it. And he also believed he was the only one at 430 Park with a sense of the future of the firm, its sole visionary.

Around him, the practice of law was undergoing a revolution. Some big firms doubled, tripled, and even quadrupled in size. Branch offices sprouted around the country in places like Denver, Houston, and Phoenix. Whereas law firms used to be tied to their home cities, suddenly there was talk of a "national" practice of law.

Gerard wanted his firm to get in on the boom. "My vision for Marshall, Bratter was to make it a major U.S. law firm on the model of Cravath, with offices in

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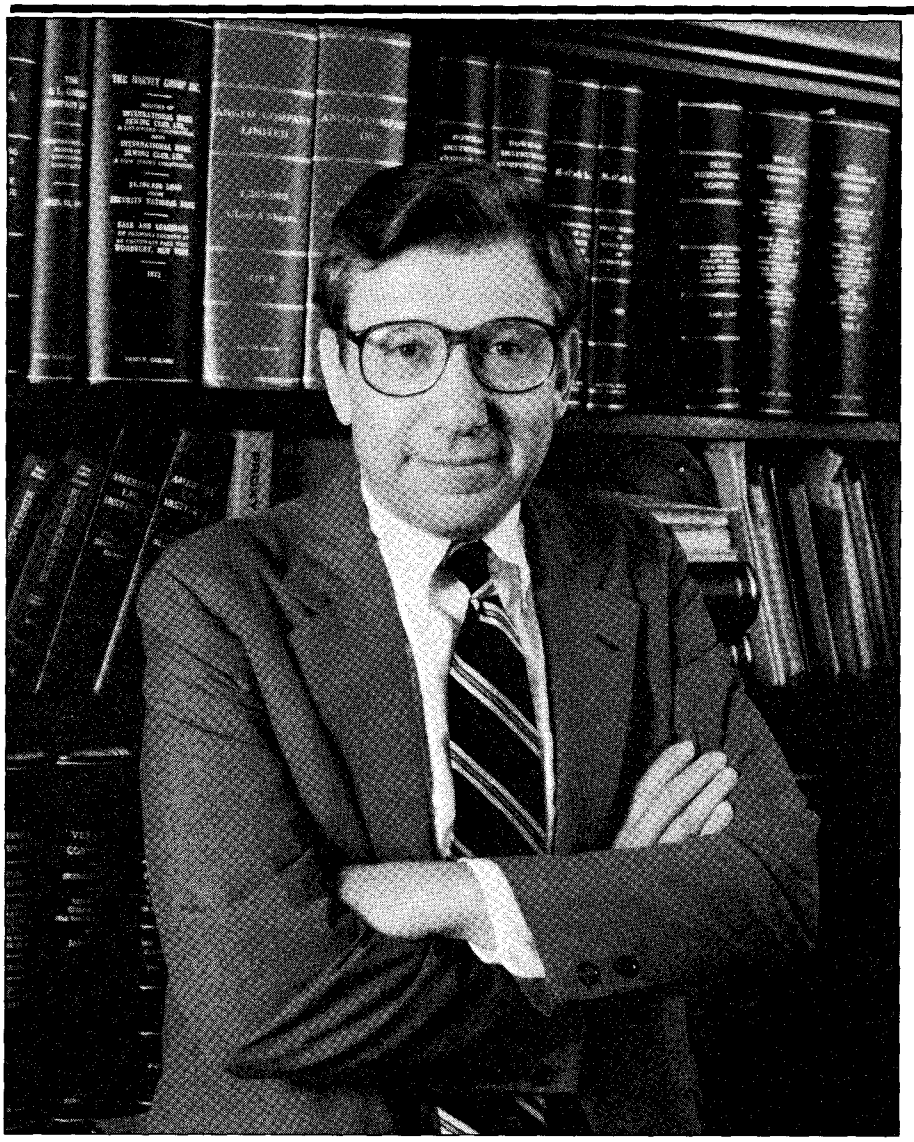
crossed him, you were dead,' said one ex-colleague..."



Expansionist: *Partner Fred Gerard contended his firm should have a national practice.*

major cities," says the 51-year-old lawyer. "I'm an expansionist."

Indeed, he did manage to convince the partners to enlarge the Washington office of the firm and to open a branch in Los Angeles. But he didn't make many friends in the process. Some partners resented his success, others his tactics. Many saw his style of wielding power as a threat to the stability of the firm.

"Fred is a brilliant and complicated man, and he did have a vision of what the firm ought to be," says Raphael Scobey, considered one of the "loyalists" to the firm. "But I'm afraid if he saw Marshall, Bratter as a Cravath, it would be *his* Cravath, with Fred Gerard in total control of the firm, and that is not what a partnership is all about."

Resentments festered. Fellow partners nicknamed him "Machiavelli"; others warned that he "was a dangerous man who had to be neutralized."

Gerard claims the opposition and name-calling didn't upset him. "If that kind of criticism bothered me, I would be in the wrong line of work," he says.

And to some he appeared quite unstoppable. "He had a hit list longer than the Mafia's," says one of his former colleagues. "If you crossed Fred, you were a dead man; he'd never forget it. And if you wanted to fight him, you would have to spend all your time doing it, because Fred seemed to spend all his waking hours working."

That assessment has its dissenters. "I have not known Gerard to engage in any vendetta against anybody," says Michael Hirschfeld, an associate at Marshall, Bratter who eventually followed Gerard out of the firm. "Some people were put off by his very high-strung and high-powered style. But those who really understood Gerard's motivation were not at all offended or taken aback."

In any case, it didn't take long for several of Gerard's colleagues in the corporate department to decide they'd rather switch than fight. In 1975, partners David Hurwitz, Edwin Baker, Marc Weitzen, and associate C. Martin Goldenberg left to start a new firm. Four years later, two more corporate partners—Ezra Levin and Richard Marlin—defected to what is now Kramer, Levin, Nessen, Kamin & Soll; a third, Michael Ginsberg, joined Winer, Neuburger & Sive.

To many remaining members of the firm, the Levin-Marlin defection, in retrospect, was the beginning of the end. "Levin and Marlin had their own base of business and didn't need Fred to make money," explains one member. "But Gerard doled out the corporate assignments to associates and was making Levin's and Marlin's lives miserable because they were not getting enough help."

Adds Raphael Scobey, "Levin and Marlin provided the balance that department needed. But they had misgivings about the direction of the firm, and the constant tumult was something they could do without."

GERARD NOW OWNED THE corporate department, but by 1979 he had a rival for control of the firm. Donald Siskind had joined Marshall, Bratter soon after he got out of law school, in 1962. He'd worked his way up to head of the revitalized real-estate department and was the firm's other heavy "rainmaker"—that's lawyerspeak for someone who brings in a lot of business. Siskind, who declined to be interviewed for this article ("I don't think it would be very professional," he said), did the legwork to bring Marshall, Bratter the considerable legal business of Cadillac Fairview, the Toronto-based real-estate developer controlled by the Bronfman family.

At 430 Park, Siskind had a reputation as a smart real-estate lawyer who enjoyed making money. Unlike Gerard, he was conservative about how the firm ought to be run. Co-workers use phrases like "a bottom-line man" to describe him. In a staggering economy, Siskind was definitely not enthusiastic about empire building, nor was he eager to take the financial risks Gerard was proposing in order to increase the firm's billings in lucrative, hot corporate areas like tender offers and proxy fights.

Siskind's department already had plenty of business, and, according to several sources, he cared less about wielding power than about getting a bigger share of the firm's profits. More than once, according to partners, Siskind threatened to take his business "across

Photograph by Bob Sacha.

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"...The wrangling over what each partner's share of the

the street"—to any number of midtown law firms that would welcome a proven rainmaker.

"I don't think Donald was ever planning anything other than that every dollar he brought in was money in his pocket," says a Marshall, Bratter lawyer. "But I think he decided to fight Fred, because he almost had to."

In fact, everyone at Marshall, Bratter was worrying about money in their pockets. Hardworking associates making more than $60,000 a year were grumbling that friends at comparable firms were earning $6,000 a year more. Successful partners too were pointing out that members of other firms (including people who'd left Marshall, Bratter) were making twice what they were, while "deadwood" colleagues who left for home at 5:30 in the afternoon were being compensated beyond their worth.

According to several associates who did their best to keep track of such things, no Marshall, Bratter department head was making more than $300,000 a year—a figure that is considered moderate for a rainmaker in a successful Manhattan firm, where senior partners bill clients between $250 and $300 an hour. (The rule of thumb for a busy partner is upwards of 1,600 billed hours a year; at huge New York firms, an ambitious associate—whose price to client is $90 to $150 an hour—is expected to bill more than 2,000 hours a year.)

Indeed, one of the continuing flash points in Marshall, Bratter's final years was the method of figuring a partner's compensation. Most firms have a predictable formula for slicing up the pie. At those few mega-firms where revenues are high enough to keep everyone happy, profits are divided up equally. Others set specific "levels" of partnership based on experience and other factors, though partners who have performed remarkably well will jump a level or receive a bonus. Some firms assign a numerical factor for bringing in business and another for working on cases, tallying up the totals at the end of the year.

At Marshall, Bratter the system never seemed to be settled. Each year, a seven-person executive committee, including Gerard and Siskind, "made the schedule"—that is, determined what each partner's percentage of the net profit would be. Those percentages were then presented to the partnership for a vote, and since the firm operated on the democratic ideal of one partner, one vote—whether the partner was a rainmaker or deadwood—there was inevitable disagreement. The wrangling sometimes went on from the end of the fiscal year, in March, until October.

"Schedule-making was the grimmest of exercises," recalls Scobey, who's not alone in his unpleasant memories. "The big rainmakers tended to be rather unkind to certain people. But, worse, their materialistic attitude provoked others to be interested only in number one."

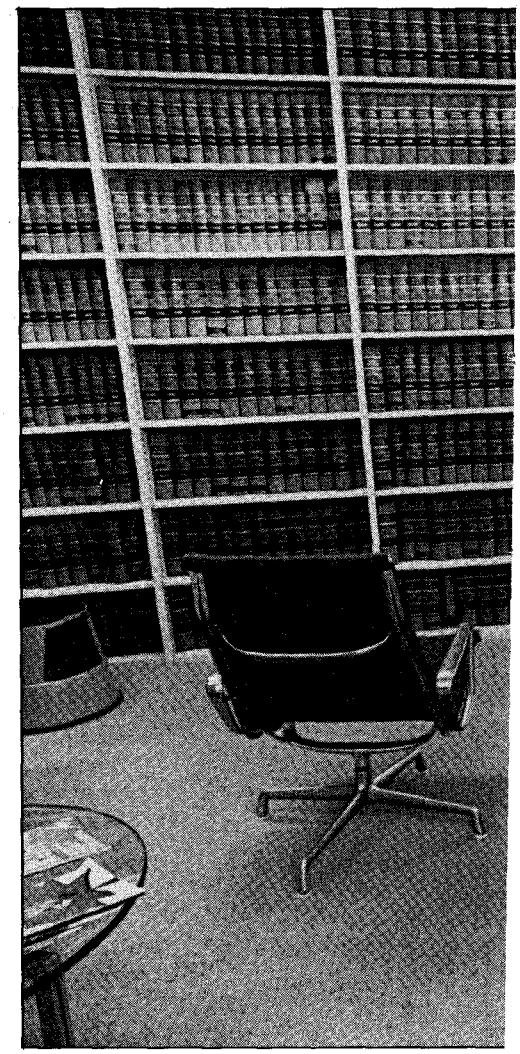
By the end of 1979, Donald Siskind had an unlikely ally in Richard Bond, head of the firm's litigation department. Bond was a forceful figure around the firm, but he'd nevertheless gotten along with Gerard. That amity ended abruptly when Gerard began assigning corporate litigation directly to members of Bond's department, bypassing his authority. The weakest department in the firm, with a small client base and minimal profitability, the litigators were seen as a service group. They were already defensive about their roles, and when Gerard seemed to ignore the department's work procedures, Bond "went into a trembling rage," according to one observer.

For his part, Gerard claims he never intended to snub Bond—that it was just a case of "one partner asking another partner to do some work." He adds, "If I have the responsibility to do a job for a client, I should be able to pick the guy who is going to do the work. After all, it is my fanny on the line."

The litigator he picked most for his important securities work was partner Daniel Greenfeld. The litigation department stopped talking to Greenfeld, and Bond began to make it tough for Gerard to staff his cases going to court. The balance of power had now tipped in Siskind's direction; meantime, the hostility quotient at 430 Park rose to an explosive level. If Marshall, Bratter had been a corporation, it would have been time to bring in a new management team or yield to a takeover bid. But Marshall, Bratter was a law partnership—and the partners had little choice but to try to get along.

One person deeply pained by the rift was founding partner James Marshall. Though he'd withdrawn from active participation in the firm years ago, after Mayor La Guardia had appointed him to the New York City Board of Education, he'd remained associated with Marshall, Bratter and had kept an office there. Several times, he says, he tried to make peace. "But I was pretty much rejected. They didn't want counsel—they wanted to fight."

In the spring of 1981, the partners, who'd assembled for their monthly meeting, learned of a stunning development. Gerard and Siskind had made a pact and were proposing to take over the



Counselor: *Founding partner*

firm. Recalls one partner who was present, "The idea was positively bizarre—to turn over the firm to two men who despised each other."

Yet the pair circulated a memo at the meeting about how they planned to run the firm. Among their proposals: In the absence of Greene, who would still be the titular head, Gerard would preside over partnership meetings. He would also be, as another partner put it, "the first among equals," with an infinitesimal difference in his percentage to establish him as number one. For his part, Siskind would have absolute veto power over the firm's financial matters.

Many partners were enraged by what they saw as an attempted coup. Greene finally spoke up to say he'd heard that Drexel Burnham was upset at what was going on in the firm and might take its business elsewhere.

Gerard insists he was only trying "to create a new center for the firm, a place we could get a consensus. As it stood, any small group had the votes to paralyze the firm, which increases the desire

Photograph by J. Ross Baughman/Visions.

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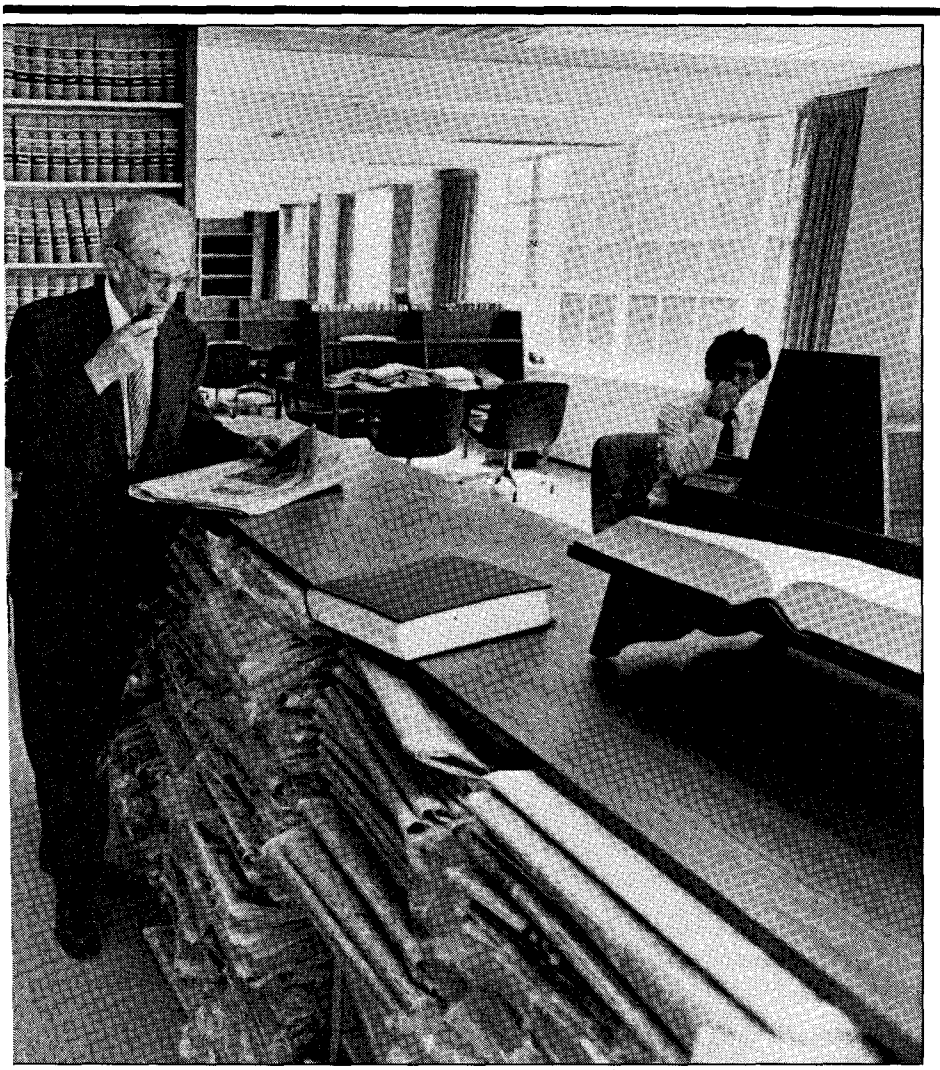
profits would be went on from March to October..."



James Marshall tried to lower the hostility level at 430 Park and failed.

to paralyze it." He adds, "I had no interest in an authoritarian organization."

In the face of bitter opposition, the memo was tabled.

HOSTILITY SIMMERED throughout the summer. Some partners found relief on vacation; others sought it in their work. But, according to several, Marshall, Bratter was obviously an "unhappy place." In September, at a dinner meeting of the partnership, it all boiled over. "Gerard and Siskind really went after each other," recalls one observer. "It was definitely the worst of a lot of bad meetings." At issue was how the firm should grow. Gerard, the expansionist, was still pressing for more satellite offices, arguing that more lawyers meant more business, which would mean more money for everyone. Siskind, the bottom-line man, contended that the existing offices had to be run more efficiently before any expansion could be considered. Other partners agreed.

It was now clear that the philosophical differences between Gerard and Siskind were too bitter for the two to coexist. "Almost immediately after that meeting, there were rumors Fred was shopping a deal to go to another firm," says a former Marshall, Bratter partner. On December 28, Gerard officially announced that he and a six-man corporate team would be leaving in a month to join the New York office of Seyfarth, Shaw, Fairweather & Geraldson, a Chicago-based firm. Seyfarth also extended offers to the firm's ten corporate associates. Quickly, the rest of the firm tried to convince the associates to stay, promising to rebuild the department by buying new partners or merging with another firm. There would be some belt tightening, of course, but there would definitely be "togetherness" and a future at Marshall, Bratter. Remaining partners publicly proclaimed relief that the bitterness was over. "We'll have a very harmonious group going down the road," Richard Bond told *The National Law Journal.*

The road proved rather short. In early February, with no new corporate partners or merger in sight, Drexel Burnham announced it was transferring its business to the Manhattan firm of Cahill Gordon & Reindel. At the end of the month, the loyal partners and associates who had remained got even worse news: The real-estate department was out on the street looking for a deal. It quickly found some prospective takers. Siskind's first deal, though, with Rosenman Colin Freund Lewis & Cohen, fell through—evidently because a faction of Rosenman partners was unenthusiastic about paying the price. Another deal, this one with Davis Polk & Wardwell, a blue-blooded Wall Street firm, collapsed when the six Marshall, Bratter partners discovered that only two of them would rank as partner at Davis Polk. Finally, a second deal at Rosenman was worked out, and the real-estate department broke off. Marshall, Bratter had suffered the fatal blow.

BY MID-JUNE, THE FIRM'S ONCE busy offices were desolate. The ninth floor, the former home of the corporate department, was empty. On the seventh floor, three lawyers were working the phones in the tax and trusts-and-estates departments. In one section, on the tenth floor, nine litigators—including department head Richard Bond—were watching the desks empty. On the eighth floor, a pack of real-estate lawyers were hard at work—but now for Rosenman Colin Freund Lewis & Cohen. Almost all these defectors were renting their old offices from Marshall, Bratter until their new firm found space for them.

For the remaining Marshall, Bratter lawyers there were meetings, of course. "It took several to see the writing on the wall," recalls one partner who stayed. But there was really no choice: They decided to fold the firm. Everyone was trying to line up a new job, many with other major midtown firms. But two partners, Jay Bergen and David Dolgenos, and a former associate, Jeff Newman, decided to open a storefront law office in SoHo. Apparently they had had enough of big-time partnerships.

For Raphael Scobey, the death of Marshall, Bratter is a sad lesson in "partnership values"—a prime one being "the ability to reconcile differences in a civilized fashion." Civility was not much in evidence there over the last few years, and its absence turned out to be terminal. But by its death, Marshall, Bratter may actually have achieved a kind of immortality—as a textbook case of how not to run a law firm. ■

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Theater/John Simon

UPDATED COWARD, UPENDED MOLIERE

"...A good director—and star—turns medium-rare high comedy into well-done farce; a bad one butchers high style..."

NOEL COWARD WROTE **Present Laughter** in 1939 in six days, about the time it took the Good Lord to create the world, and both show certain imperfections, possibly though not necessarily connected with haste. In *Future Imperfect*, Coward tells us that he carried the idea inside him for three years, which is a third longer than an elephant's gestation period, and its hero, Garry Essendine, is, according to Cole Lesley, "a larger-than-life portrait of Noël . . . giving a good if exaggerated idea of what he was like to live with." Exaggerated and modified in some basic aspects, but Sheridan Morley is surely right in describing it as "a well-oiled and perfectly satisfactory [star] vehicle" and a portrait of the author as "a witty, tiresome, self-obsessed, dressing-gowned figure who struts through the play like an educated peacock." Along with *This Happy Breed*, of the same vintage, *Present Laughter* is one of the last Coward plays that can still hold the boards, as the current revival, staged and starred in by George C. Scott, is likely to prove.

The plot, if such it be, concerns Garry Essendine, a sophisticated stage star enjoying a particularly jolly mid-life crisis on the eve of an African tour, and his amusingly bickering entourage, comprising a sharp female secretary, an ever-helpful estranged wife, a cocky Cockney manservant, a Swedish maid with occult leanings, a young playwright hounding Garry, a young girl flinging herself at him, and a mature vamp, married to one of his producers and carrying on with the other, who is determined to seduce him. His object is to avoid entanglements—certainly for himself and preferably for those around him—so that life can be a pleasant mixture of ephemeral charades spiced by self-dramatizing tirades. "Present mirth has present laughter," sings Feste in *Twelfth Night*, providing Coward with his title, and *Present Laughter* presents mirth enough for present audiences, especially as jazzed up by Scott.

He *has* taken liberties. The changes serve partly to make the play easier to understand for American spectators, partly to make it more suitable to Scott's skills and present condition, and partly to make the comedy broader. Thus the intrusive and gauche young playwright is intended as Coward's caricature of the forerunners of the "angry young men"; Scott has given him oodles of demented stage business and turned him into an absurd grotesque, neatly clowned by Nathan Lane. Since as high comedy the play was only medium-rare, I don't mind its transformation into well-done farce. I have only two objections. Chekhov rightly said that a gun glimpsed in the first act must go off in the last; here, an always open piano never goes off, presumably because the song Coward wrote in for himself to play and sing is beyond Scott's capabilities. And the play ends with Garry about to spend a night on his estranged wife's sofa; Scott changes this to a large double bed, which appreciably alters—and conventionalizes—the ending.

And the star turn? Scott could easily say, with Emily Brontë, "No Coward soul is mine"; but he does have something else to offer. Overage and overweight, hoarse of voice and heavy of persona and acting style—and with an accent I cannot classify with certainty as a poor stab at British or none at all—he is no epicene, brittle, coolly sophisticated Garry Essendine. But he is (and not only in girth) definitely larger-than-life. He is "on" all the time, but without cheap tricks, without hogging the stage and upstaging his colleagues, and with considerable—albeit heavier-than-air, American—appeal. The man has presence, and he gets laughter. Yet he does lose quite a few lines, partly because of the unfortunate nature of theater in the round, and partly because he speaks as trippingly as your British actor, but without his elocution.

He gets some good support. From Kate Burton, as a most engaging butterfly dying to be broken on the wheel of love; from Jim Piddock, as an ever so slightly and nicely ungentlemanly gentleman's gentleman; from Elizabeth Hubbard, as an efficiently protective estranged wife any bachelor-husband would appreciate; from Nathan Lane, as the aforementioned playwright demonstrating that even non-genius can border on insanity; and, especially, from the splendid Dana Ivey, as a trusty, sardonic secretary, conversational sparring partner, and friend. Bette Henritze's maid suffers from a wretched Swedish accent, as Christine Lahti's seductress does from a lousy British one. Moreover, Miss Lahti, a good actress, is no vamp; there is something ample, earthy, and benevolent about her that she cannot persuasively envenom. In lesser roles, Richard Woods, Edward Conery, and Georgine Hall are lesser yet.

Vintage Coward: *Lahti, Scott in* Present Laughter.

But Marjorie Bradley Kellogg's Art Deco set is as enjoyable as it is efficient, Richard Nelson's lighting is unexceptionable, and Ann Roth's costumes can be elegant or funny or deliciously both

Photograph by Martha Swope.

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at once. Only, the Sulka dressing gowns worn by Clifton Webb in the original Broadway production struck me as more sumptuous—of heavy quilted jacquard silk that seems no longer available. Like the robes, *Present Laughter* seems thinner today—there are even a few distinctly threadbare patches; but we can overlook them for the sake of the rest—still silky, smooth, and luxurious.

THERE ARE TWO MARVELOUS THINGS and one delightful one about the Roundabout production of **The Learned Ladies.** There is the play, a sagacious, savory satire on pedantry and pretensions—cultural, social, amorous—written with bubbling, balloon-puncturing wit by that master of reasonableness, Molière. Others have climbed poetic heights through lyrical, epic, philosophic, visionary, passionately or compassionately heightened sensibilities. Molière did something as remarkable differently, perhaps uniquely: He made common sense sing. In this play, Philaminte, wife to Chrysale, has, with the help of his sister, Bélise, and their elder daughter, Armande, turned a house into a spurious salon and an addled mini-academy. Enshrining a greedy impostor, the Tartuffe-like Trissotin, as the household savant and poet, our three bluestockings have made life unendurable for the decent but henpecked Chrysale, for his sensible younger daughter, Henriette, in love with Clitandre, and for Martine, the one servant who doesn't ape the mistress's affectations.

The other marvel is Richard Wilbur's verse translation, more than which no poet dramatist could dream about. Herewith a few verses of Chrysale's lament about his house "...Where women are as mad as hatters,/ And everything is known except what matters." Ah, these ladies! "...With all this vain and far-fetched learning,/ They don't know if my roast of beef is burning./ My servants who now aspire to culture, too,/ Do anything but what they're paid to do;/ Thinking is all this household thinks about,/ And reasoning has driven reason out." Could there be a more inspired rendering of "Raisonner est l'emploi de toute ma maison,/ Et le raisonnement en bannit la raison"? If anything, the translation is more gnomic and lapidary than the original. I have only one tiny cavil: Martine, the folksy maid dismissed for faulty grammar, would not say in good, current English (as she can in Molière's French), "I wouldn't talk your *jargon* if I could." Something like *lingo* would be more within her ken.

So much for the marvels. The delight is Philip Bosco's Chrysale. a put-upon fellow who fancies himself the master in his own house. Bosco makes him the most lovable of losers, with bluster full of bonhomie and a downright vulnerable swagger. Nothing is exaggerated, the comedy does not oversalt the sweetness, and the verse is delivered with equal respect for poetic cadence and plain communication. In the small part of Vadius, a scurvy scholar, Gordon Chater manages to be dignifiedly droll.

Otherwise, Norman Ayrton's staging, an attempt at highly stylized period sense, is a disaster antipodal but equal to Richard Foreman's *Don Juan* in Central Park, an arrogant try at trampling Molière into Foreman. Period sense requires actors who know, or can be directed into knowing, how to move and speak appropriately; stylization must realize where to stop—short of preposterousness, as here in the grossly overdone walk and demeanor of Trissotin, whom Ayrton (with the unfortunate collusion of the not ungifted Richard Kavanaugh, who enacts him) turns from a sinisterly ingratiating intriguer into a grotesquely sissified mountebank. Altogether, Ayrton has relied on the self-conscious clichés of pseudo-seventeenth-and-eighteenth-century artifice, and these, in inept or inexperienced hands, confuse refinement with mincemeat.

As Clitandre, the fine and forthright suitor, Randle Mell, who often lists like a sinking ship, becomes another foolish fop, scarcely better than Trissotin. As Henriette, his charmingly down-to-earth beloved, Cynthia Dozier is lovely in wordless repose; but the moment she opens her mouth, all is singsong, fuzziness, loss of comic point. And her gestures are even more inarticulate and stilted than her speech. As her sister, Jennifer Harmon is all obnoxious attitudes and platitudes, mistaking the crassest hamming for sophistication. Rosemary Murphy, as Philaminte, does not overact, but only at the cost of dullness; her rusty shovel of a voice, its movement alien to poetry, dredges up her lines rather than delivering them. Even more pedestrian is Robert Stattel, as the wise Ariste; his notion of straightforwardness borders on the thuddingly uncouth. Anne MacMillan's Martine is, to reverse W. S. Gilbert's mot about Forbes-Robertson's Hamlet, vulgar without being funny.

Under better direction, a more restrained Carol Teitel might have been a decent Bélise, and Richard Kavanaugh an incisive Trissotin. Both get cheap laughs aplenty, but how much finer would be the right refined ones. Roger Mooney's set is an unsuccessful go at making plain cardboard look clever—as soon make gift wrappings out of toilet paper. John David Rudge's costumes are, like David F. Segal's lights, inoffensive. You might just arrive at Molière in this Roundabout way, though simply reading Richard Wilbur's text could be safer.

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THE PETRIFIED FOREST

"...Woody Allen's *A Midsummer Night's Sex Comedy* has beauty, fancy, magic—everything but real feelings..."

HAVING WORKED HIMSELF INTO AN ARrogant snit in his last picture, the poisonously ill-tempered *Stardust Memories,* Woody Allen has tried to dispel the lingering bad vibes with a change of pace—a classical farce, a comedy of innocence and lust. Set in the American countryside around 1905, **A Midsummer Night's Sex Comedy** is an urban man's literal-minded tribute to the joys of the bucolic life: Deer and bunnies cavort through fields to the music of Mendelssohn; Woody, in shirt sleeves, sits under the trees playing a pipe, like a figure in an eighteenth-century genre painting; lovers jump in and out of rooms, hold assignations in the woods, trip over moonbeams.

Woody Allen is trying for something lushly beautiful, formal yet playful, culminating in an enchanted Shakespearean night of delirious confusion and magic in which the various erotic and romantic destinies finally get sorted out. But even to mention Shakespeare—or, a little closer in time and talent, Bergman, whose exquisite 1955 period comedy, *Smiles of a Summer Night,* is a clear influence—is to consign Woody Allen's movie to the level of half-hearted pastiche. *A Midsummer Night's Sex Comedy* is pretty, but it's a terribly self-conscious work, uneasily caught between past and present, Europe and America, homage and parody.

Gordon Willis's cinematography captures the soft early-evening summer light, and for a while the setting is promising. At a lovely Victorian house, surrounded by fields, woods, a pond, six people gather, dressed in full turn-of-the-century splendor, the men in suspenders, white suits, and boaters, the women in flowing dresses of lawn and *broderie anglaise.* The house is owned by a married couple, the sweet but mysteriously repressed Adrian (Mary Steenburgen) and her husband, Andrew (Woody Allen), a Wall Street investment person of some unspecified kind who, in the country, dabbles as an inventor. Andrew, an unsuccessful Orville Wright, flutters through the air in his bicycle-airplane and demonstrates his iron peach peeler. The couple is joined by Adrian's cousin Leopold (José Ferrer), a pompously overbearing middle-aged professor who fancies himself a universal genius, and by Leopold's young fiancée, Ariel (Mia Farrow), a beauty Andrew once knew and loved. The third couple are meant to be foils to the others: Maxwell (Tony Roberts), Andrew's best friend, is a lecherous New York doctor, a self-professed freethinker whose favorite sentiment is a bold "Marriage is the death of hope"; he's accompanied by his nurse, Dulcy (Julie Hagerty), who is as natural and spontaneous about sex as the men are tortured and theoretic.

Woodpersons: *Julie Hagerty, Tony Roberts, José Ferrer, Woody Allen, Mary Steenburgen.*

Despite the decidedly American settings, the people seem vaguely European—perhaps because some of them talk like watered-down characters out of Ibsen or Chekhov. Leopold, full of pedantic wisdom, a smug rationalist who denies the existence of magic (like Gunnar Björnstrand in Bergman's *The Magician*), infuriates the two younger men, and they try to stop his marriage to Ariel. Andrew thinks he's still in love with her, and Maxwell *falls* in love with her. Meanwhile, Leopold casts fervent glances at the nurse. As the couples split apart, meet in groups, and then pair off again in new combinations, they chatter away, sometimes in the language of 80 years ago, sometimes not.

José Ferrer's part is much too broadly written, but Ferrer, singing lieder lustily at the piano, glowering fiercely at everyone, brings some theatrical weight to this insufferably vain aging bull. As the libidinous nurse, Julie Hagerty (the co-star of *Airplane!*), with her refined, too regular features and her long hair in a pompadour, also stays within period.

The florid period rhythms and formalities of the dialogue sound like a stunt or possibly like one of Woody Allen's parodies. Since the writing isn't funny, we give it the benefit of the doubt—we're eager to get drawn into the story. But then Woody and Tony Roberts start talking about women, and the illusion built up by the settings, the clothes, the other actors collapses. The two men could be comparing notes on their latest infatuations in a taxi ride to Elaine's—the language is contemporary, the delivery contemporary. The carelessness is baffling, even infuriating, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals—Woody and his friends playing dress-up and acting out a story of turn-of-the-century freethinkers and romantics?

The screenplay is full of epigrams

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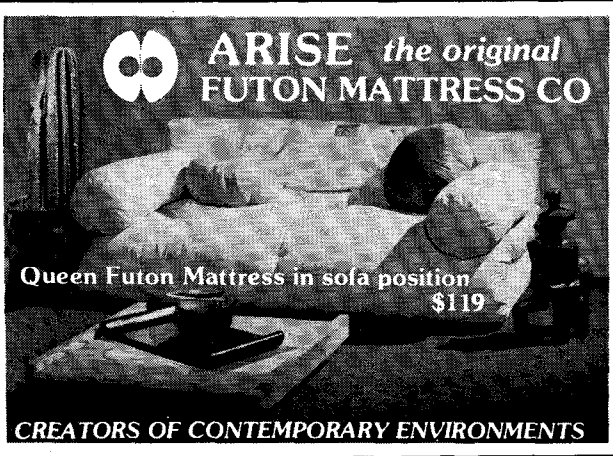

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("Sex alleviates tension; love causes it") and "themes" explicitly stated and held up to the light for inspection. Allen used overexplicitness as a comic device in a movie like *Love and Death,* where it spoofed the highly articulate soulfulness of the characters in the great Russian novels. Here it just sounds naïve and inept: We could be watching a terrible Off Broadway production of Chekhov in which much of the character detail has been stripped away and the more sententious passages left intact.

Yet, there is an even more fundamental problem. All three men are in love with Ariel, but Woody Allen hasn't given her any personality or strength. Mia Farrow's eyes are enchanting, and her thick blond hair gives off a Botticelli radiance. Physically, she's more robust than in the past, but her Ariel is a woman with a tiny, hesitant voice who doesn't know what she wants. Farrow affects a new, halting style—damned if she doesn't sound like Diane Keaton in *Annie Hall.* In a subtly unpleasant way, Woody Allen dominates his actresses. In order to act with him, they scale down their self-assurance and meet his anxiety halfway, and they all wind up sounding alike. Despite the lovely production, we're not drawn into the romantic tangle of *Sex Comedy:* Finally, the movie is about little more than Woody's eternal sex dither and his rivalry with the more relaxed Tony Roberts, and we've been through that, without the boaters and white suits, many times before.

Woody Allen has made his sex roundelay fast and glancing; he's thrown in beauty and magic and more than a little fancy—he unleashes Andrew's greatest invention, the spirit ball, which conjures up events from the past and communicates with the dead. There are sweet moments, and Woody flying about on his bicycle-airplane is an indelible image of foolishness. He did everything but put some real feelings into the piece, and he consistently undermines the tone of romance and magic—when he gets explicit about sexual failure, for instance, he just seems crassly up-to-date. The movie is too sober for comedy and too shallow for melancholy. You wish that Woody Allen would keep the period settings and the basic idea and then start all over and rebuild the picture from the ground up.

A LOT OF MOVIEGOERS—MAYBE MOST—are going to get lost during the early sequences of **Tron** (I did). The director, Steven Lisberger, 31, an animation expert who has made commercials but never directed a feature before, disorients us right at the beginning with a rush of computer mumbo jumbo and rapidly cut sequences mixing animated and live-action footage. After a while, *Tron* begins to make a little sense, but

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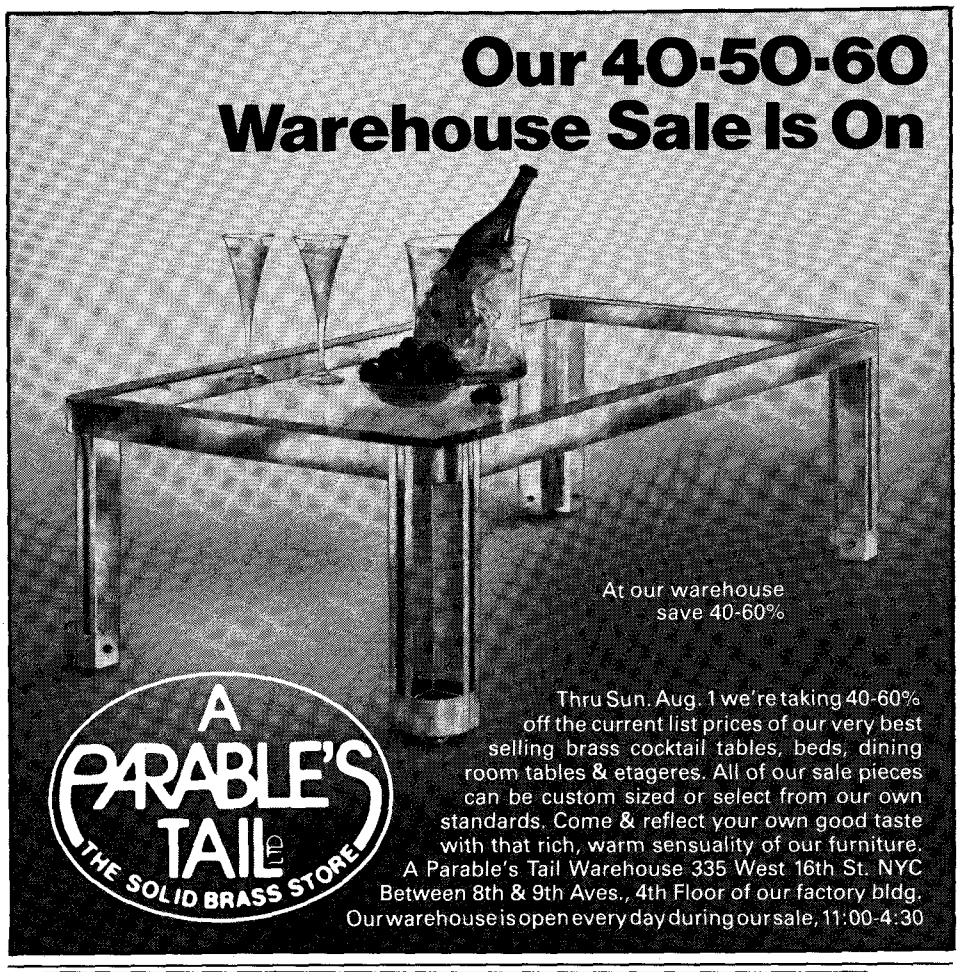
it's the kind of sense—complicated in a way that carries no emotional or dramatic weight—that the most primitive science-fiction stories have always made. Jeff Bridges brings some brazen wit to the role of Flynn, a reckless computer programmer, but the other characters are zombies out of Saturday-morning serials.

Yet you've got to stick with this movie, even if it's dramatically and humanly nil: The long passages of computer animation are startlingly different from anything that we've seen in features. All you need to understand in order to enjoy the animated sequences is that Flynn tries to recover a program of his that has been stolen and runs afoul of another programmer, Dillinger (David Warner), an evil genius whose greatest work, Master Control Program (M.C.P.), has grown so smart that it makes decisions on its own and plans to steal secrets from the Pentagon and the Kremlin. When Flynn gets too nosy, M.C.P. activates a laser beam and draws Flynn into the computer itself, where he meets the alter egos, in human form, of other programmers who have been ripped off by M.C.P.

Got it? Well, never mind. Once they take us "inside" the computer, Lisberger and his technicians produce images with actors' faces in black and white perched atop translucent bodies outlined in what looks like neon and moving against backgrounds of gray or lavender fretted with light. Computer animation allows one to produce an endless proliferation of geometric shapes in combinations that are utterly fantastic. In *Fantasia* Disney gave us hippos and elephants dancing; now we get the dance of the trapezoids, the waltz of the octagons. We seem to be in a place where space is constituted differently from space anywhere else. Gravity operates normally, but there are no solid surfaces—or, rather, solids are transparent, and space appears as a function of light.

M.C.P. places its captives in gladiatorial combats with one another, and we see the "field" of a computer game from the inside. Wearing Roman-style helmets and looking like Francis X. Bushman in the silent *Ben-Hur*, the gladiators ride in their blue or yellow lightcycles, thrilling little crafts that race across the game grid and slice into right angles without slowing at all. The fights and pursuits have the speed and mesmerizing intensity of computer games but much greater power when seen on this scale. The shapes keep changing, the geography of light broadens and narrows, until Flynn and his friends confront M.C.P. itself, a revolving red cylinder—pure intelligence—with a sonorous voice. As narrative, *Tron* is dismal, but the animation is so entertaining that you don't much feel like returning to the real world. ■



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CALIFORNIA SWEET

"...The rich, honeyed complexity of California late-harvest Rieslings sets them apart from wines that are simply sweet..."

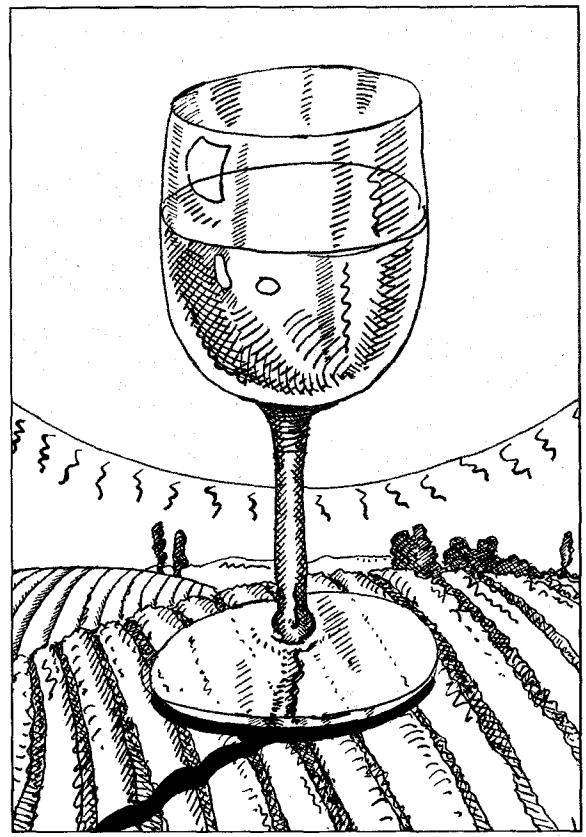
SOME OF THE WORLD'S MOST UNUSUAL and delicious wines are the sweet, concentrated Beerenauslesen and Trockenbeerenauslesen produced in Germany and the luscious Sauternes made in France. At their best, these wines are not simply sweet—they display a honeyed complexity that is the result of the grapes' having been attacked by a beneficial mold, *Botrytis cinerea*. Called *pourriture noble* in France and *Edelfäule* in Germany (both phrases mean "noble rot"), botrytis concentrates the sugar and acid in grapes and alters the flavor of the juice as well. The result is a unique dessert wine.

For all their success in producing remarkable wines from European grape varieties, few California wine-makers believed they could make wines in the style of Sauternes and Beerenauslesen, because, they thought, conditions for botrytis did not occur in their vineyards. (In the late 1950s, Myron Nightingale, who was then wine-maker at Cresta Blanca, did produce an artificially-induced-botrytis-infected wine called Premier Sémillon—Sémillon is the principal variety in Sauternes—by spraying botrytis spores on trays of ripe grapes.)

Actually, botrytis did occasionally occur in California. In 1967, Joe Heitz was invited to pick some botrytis-infected Chardonnay and Gewürztraminer grapes that had been left in a Napa vineyard after some experiments with mechanical harvesting. He produced 260 bottles of a wine he called "Alicia," in honor of his wife, Alice.

Then, in the fall of 1969, the late Karl Wente was walking through the Arroyo Seco vineyards he had planted a few years before in Monterey County when he noticed Riesling grapes covered with gray mold. He recognized this as botrytis and decided to pick the grapes separately. The resulting wine was sold as Riesling Spätlese and is generally considered to be the first botrytis-infected Riesling produced in California.

In 1973, Wente made both a Spätlese and an even-sweeter Auslese from Riesling grapes, but the more dramatic achievement that year was a botrytised Riesling produced by Freemark Abbey in the Napa Valley. The wine, marketed as Edelwein, had a remarkable 10 percent residual grape sugar and was considered by some as equal in richness to a German Beerenauslese.



By 1975, a number of wine-makers had become interested in botrytised wines and had begun to make late-harvest Rieslings modeled after those of Germany. (Botrytised wines have also been made from Sémillon, Sauvignon Blanc, Chenin Blanc, Gewürztraminer, and Chardonnay, but none has achieved the fame and consistent quality of those made from Riesling.) Walter Schug, the German-born wine-maker at Joseph Phelps, produced a Riesling with 10 percent sugar, and Richard Arrowood, of Chateau St. Jean, produced Rieslings with 17 percent and 23 percent residual sugar.

What made these wines—and those that followed—noteworthy was not their sugar content but the special flavor characteristics imparted by botrytis. When conditions are just right—humidity followed by dry warmth—botrytis attacks the grapes, perforating the skin. As the water evaporates, the grapes shrivel and the proportion of both sugar and acid in the grapes is increased; the resulting wine is intense, honeyed, and complex.

The conditions that produce botrytis do not always occur, of course. Since 1973, Freemark Abbey has made an Edelwein only in 1976 and 1978. The Robert Mondavi winery leaves five acres each of Riesling and Sauvignon Blanc unpicked every year to see if botrytis will develop; it did in 1981, but not in 1979 and 1980. Franciscan Vineyards left five acres of Riesling unpicked in 1981 and lost them all when the grapes developed gray rot. But both Phelps and Chateau St. Jean—which have become the most consistent producers of top-quality late-harvest Rieslings—have been able to harvest botrytised wines every year since 1975. When botrytis occurs, however, it considerably reduces the amount of wine produced, from 3,000 bottles an acre to as little as 300 or so.

Soon after botrytised Rieslings began to be produced in California, such German words as *Auslese* and *Beerenauslese* were prohibited on California labels by the federal government. These wines are now generally referred to as late-harvest Rieslings (although, in fact, botrytis-infected grapes may actually be picked at about the same time as those made into dry Rieslings), and a number of wineries have established their own categories, such as Late Harvest, Selected Late Harvest, and even Individual Dried Bunch Selected Late Harvest (which is the equivalent of a Trockenbeerenauslese). But official designations have not yet been established in California, and there are wines labeled "Late Harvest" that have relatively little sweetness and no botrytis. In any case, both the sugar in the grapes at harvest and the sugar in the wine at bottling must now appear on the label, and the percent of residual sugar shown on the label is the most accurate way to refer to these wines.

Illustration by Joe Ciardiello.

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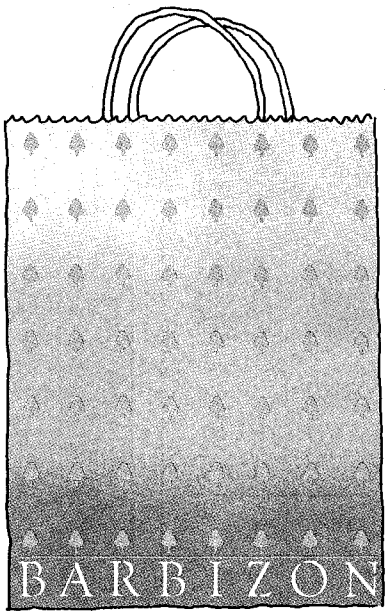
I was able to obtain nine examples of botrytised, late-harvest Rieslings, and tasted them in three categories, based on the amount of sugar in the wine. (The alcohol content varies from about 8.5 to 10.5 percent.) Of the four Rieslings with about 10 percent sugar, the finest was the Chateau St. Jean Selected Late Harvest 1980 "Robert Young Vineyards" (10.1 percent sugar, $17.50), a rich, honeyed wine with a balancing acidity that makes it particularly elegant. Also excellent, well balanced, and only slightly lighter was the Joseph Phelps Late Harvest 1980 (8.1 percent sugar, $13.25). Another good example is the Firestone Vineyard Selected Harvest 1978 (9 percent sugar, $12), which has both a honeyed taste and a fruity acidity, but somewhat less intensity than the other two. A wine produced by Almadén and labeled as "Charles Lefranc Selected Late Harvest 1979 'Advanced Botrytis'" (11.7 percent sugar, about $13; available in August) is very different in style—brown-amber rather than light gold, and with a simple, one-dimensional, raisiny taste.

I then tried two wines that were distinctly richer and sweeter. Freemark Abbey Edelwein 1978 (15.5 percent sugar, $26) is an impressive, concentrated deep-gold wine with a bouquet and taste that suggest both honey and apricots. Chateau St. Jean Select Late Harvest 1981 "Belle Terre Vineyards" (14.5 percent sugar, $19.25) is splendid, both rich and elegant, with a racy acidity.

The three sweetest wines of all, made from the most concentrated juice, are quite distinctive. Chateau St. Jean Individual Bunch Selected Late Harvest 1980 "Belle Terre Vineyards" (17.9 percent sugar, $16 a half-bottle) manages to be intensely sweet without seeming cloying, again the result of balancing acidity. Joseph Phelps Selected Late Harvest 1979 (16.8 percent sugar, $18 a half-bottle) is another wonderfully rich wine that's showing just a touch of age. The Raymond Late Harvest 1979 (19.2 percent sugar, $13.50 a half-bottle) is stylish, but lighter and less intense than the other two.

When and how should such unusual wines be served? They can be sipped at the end of a meal or by themselves in midafternoon—a half-bottle of the sweetest wines will serve three or four. Like other so-called dessert wines, they should never be served with dessert. The sweetness of most desserts will rob these wines of their own sweetness and appeal and make them taste thin. Conversely, any food high in acid, such as certain berries or a tart plum, will make a sweet wine sweeter by slightly suppressing the wine's acidity—and thereby alter its balance. Savor these fragrant and luscious wines as you would a fine old brandy, without the distraction of food. ■



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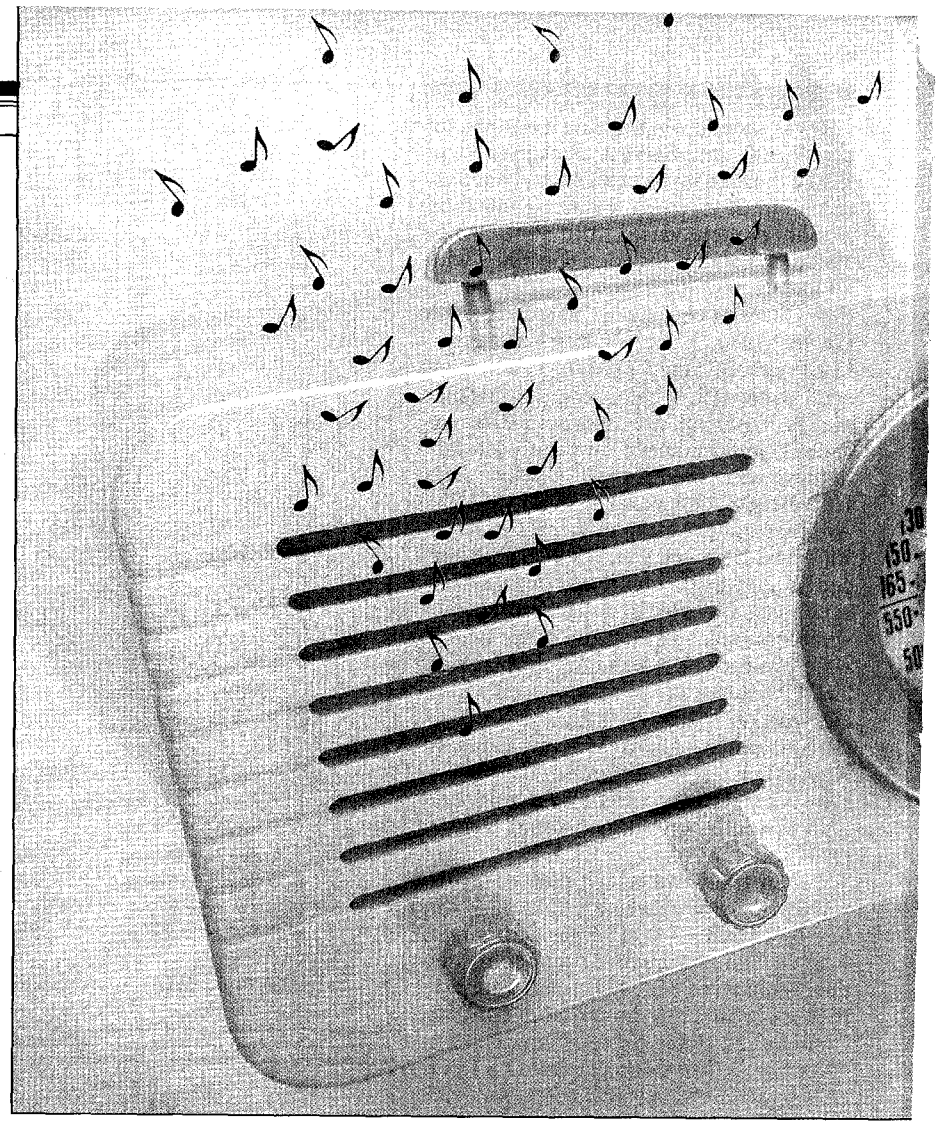
By Nancy McKeon and Corky Pollan



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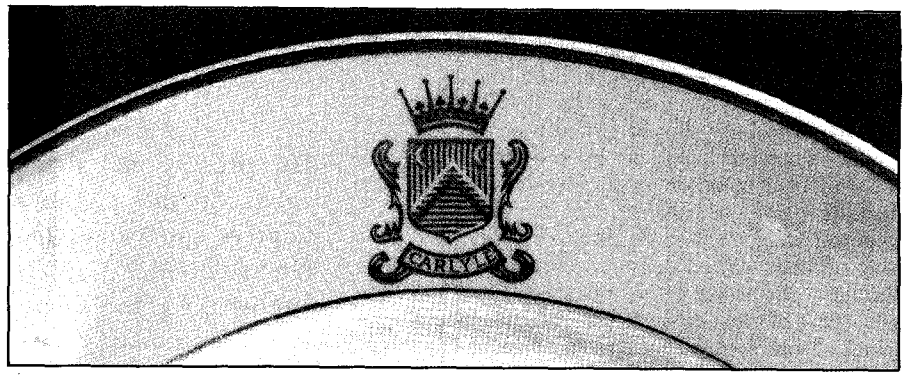

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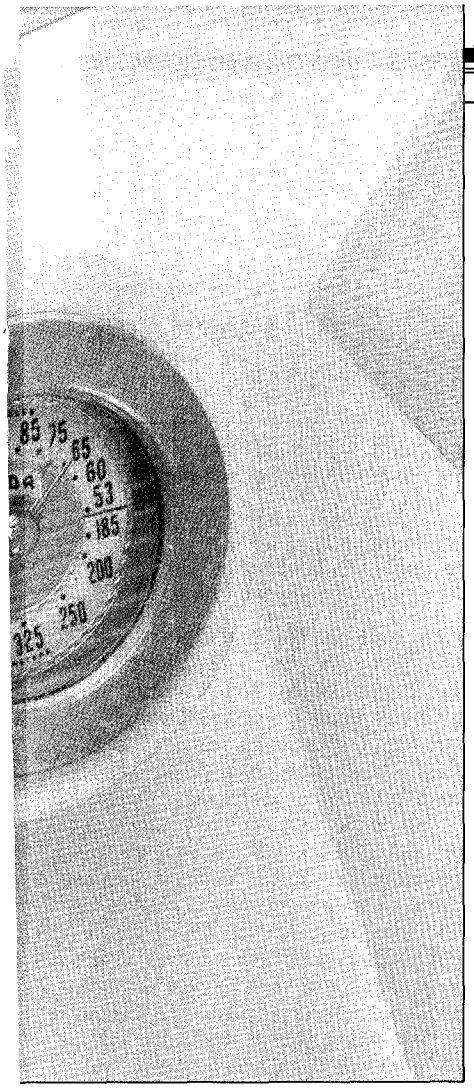
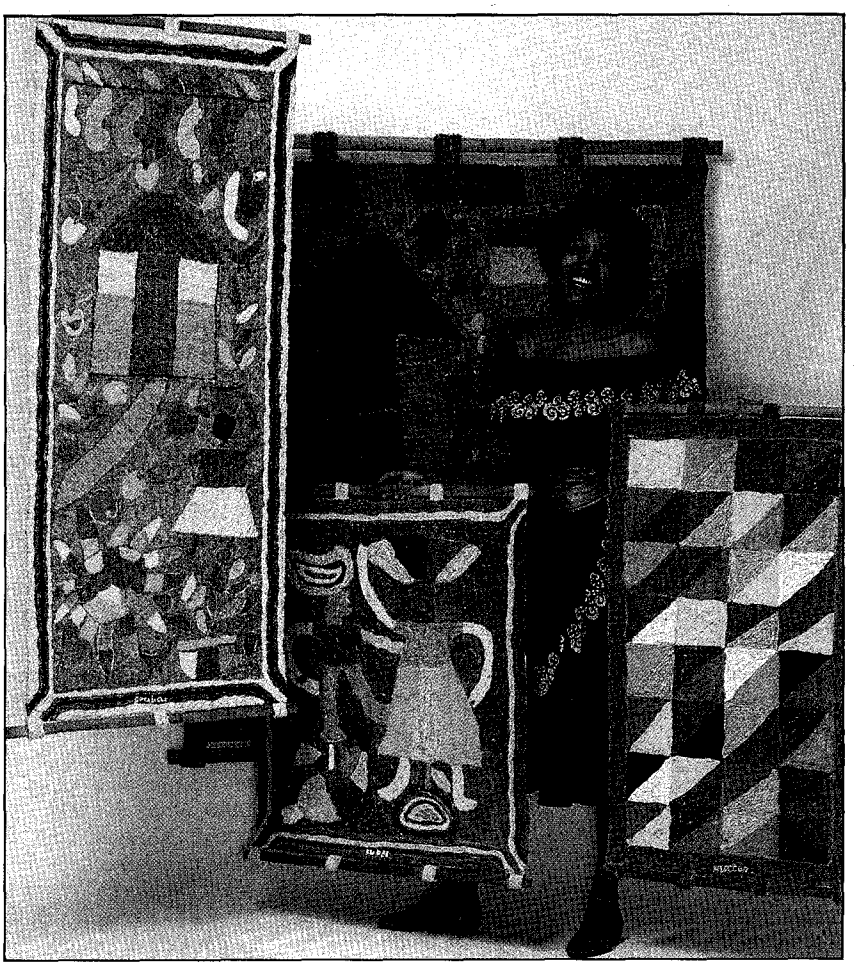


The Art of the Matter

Monique Clesca (below) is a journalist who comes from Haiti, a land of exotic birds, lush vegetation, and sunny skies. It is also a land where even art is the traditional province of men, and that is why these colorful tapestries are noteworthy for more than their extraordinary beauty and charm: They were created in a women's collective in the mountains of southern Haiti. Monique imports the boldly patterned hangings—made of hand-dyed Haitian cotton pasted onto Haitian canvas—and sells them in her New York studio at prices that range from $50 to $600.

MONIQUE CLESCA/*864-7498/By appointment*



Taste of the Union

It's time for great American food, and Barbara Kafka's important new store, Star Spangled Foods, has it all: gumbos, chilies, Tex-Mex, barbecue sauces, pickles, jams—and much more than we've got breath to tell you about. The crew behind all this: Barbara Kafka (center), managers Ruth Epstein (right) and Clark Wolf (on ladder), chefs Dominique Haim (left) and Arthur Boehm (not shown). For the well-heeled, there's duck gumbo ($12.50 a quart) and Louisiana shrimp stew ($18 a quart), but the best potato salad around costs $5.50 a pound, and Moravian spice cookies, at $4.50, are so thin and brittle-crisp you get 535 to the tin. They're nice with summer berries. Try the four-star smoked-salmon mousse ($12.50 a pound), any of the five canned chilies, or buy a fresh chili of the day (green, meatless, etc.). Don't forget, there's andouille and boudin from Paul Prudhomme, in New Orleans, caviars and smoked fish from the blue waters, great American ham, bundles of mesquite for western cookouts, fresh tortillas every other Friday, popcorn salt so fine it's like dusting powder, always fresh quail eggs, and a raspberry bread pudding to make you sing hosanna all the way to the scale. **—Barbara Costikyan**

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Books/Quentin Crisp, Peter G. Davis

A SORT OF INNOCENCE

"...*Me Again* gives us glimpses of a woman full of sweetness but without mercy, sometimes inept, always fascinating..."

Hello, good-bye: *An artfully artless Stevie Smith drawing.*

Me Again: Uncollected Writings of Stevie Smith. *Farrar, Straus and Giroux; 360 pages; $15.95.*

ANYONE WHO IS WHAT SYLVIA PLATH called herself—a "Smith-addict"—will find this book completely absorbing. It contains ten short stories, twelve essays, a lot of poems, some letters, and a radio play, and it is adorned with innumerable sketches by the author.

In her essay on the function of criticism, Stevie Smith says that a critic "must attend absolutely to what is going on... his attention must endure to the end." She also mentions that this is "not as easy as it sounds." In spite of the warning contained in the last phrase, I obeyed her instructions, and I was rewarded. The final item in this collection—the radio play—at first appears to be a hoax, a poetry reading masquerading as drama. Gradually, however, it transpires that the Interviewer is Death, the author's "earliest love." From then on I was spellbound. One speech begins, "There is little laughter where you are going and no warmth." It reads like a translation from Rilke. A few moments such as this fully compensate for a prevailing defect that is signaled to us by the very title of the book.

Elizabeth Lutyens said that Miss Smith adopted a "deliberate 'child*ish*' manner," and added with some asperity, "Who in hell wants 'innocence' from an adult—or a child?" Innocence is the opposite of guilt and is commendable in a person of any age. What is difficult to stomach is tweeness—a crude and unscrupulous bid for praise or, at least, pardon by means of a parade of helplessness that relies heavily for its success on the notion that incompetence is the same as sincerity. This ruse affects Miss Smith's style rather than her thoughts, and the text is riddled with the fault. "No, it is not something a Christian can separate himself from, not if he is honest he cannot." In contrast to the sloppiness of syntax, the author's ideas are sharp—even acid. In a story called "In the Beginning of the War," a girl says, "It is not so good to be stoical about other people's sufferings." Moreover, there are descriptions in this book that, even when clumsily expressed, are almost as evocative as the writing of Katherine Mansfield. Of the Royal Academy Miss Smith says that it was "a beautiful national institution, very tough and bouncing... and sad with the perfume of lavender water."

The same informality that mars Miss Smith's prose also weakens her poetry.

I do not care for Nature,
  She does not care for me;
You can be alone with a person,
  You can't be alone with a tree.

This is only just south of Ogden Nash. Elsewhere we find less felicitous stanzas disfigured by meter almost impossible to recite. It is not enough to have funny or charming ideas. The essence of comic verse, from W. S. Gilbert to Noël Coward, is neatness.

Me Again begins with a preface by James MacGibbon, who says that this collection of her shorter works is "tantamount to an autobiographical profile"; I would have described it as a mystery story. The foreword is as curious as the contents it recommends. It was thought by certain wicked minds who knew them both that Miss Smith had an illicit liaison with George Orwell. About this bizarre possibility, Mr. MacGibbon asks a rhetorical question: "After all, does it *really* matter whom she loved?" It doesn't matter with whom the authoress (or anybody else) did the deed of darkness. Mere lovers have often nothing to recommend them but that they are here when men of wisdom, wit, and wealth are absent. It does matter who were the writer's friends, how her parents treated her, what she expected from her work. This is especially so when we are contemplating someone whose literary output was so uneven but whose personality was so rich that ultimately she became Glenda Jackson.

A small clue to the enigma of this writer lurks in Mr. MacGibbon's phrase "She had, after all, a cavalier side to her character—in writing as well as in her relationships." That is a flagrant understatement. It is bad enough when novelists like Aldous Huxley and Somerset Maugham wound the feelings of their famous acquaintances by caricaturing them in work purporting to be fiction. Miss Smith's behavior was even worse. She evinced so little humanity and so few powers of invention that people whose hospitality she had endured recognized themselves in a story entitled "Beside the Seaside" and threatened to sue their guest. In "The Story of a Story," she had the nerve to pretend

Quentin Crisp is the author of The Naked Civil Servant *and* How to Have a Life-Style.

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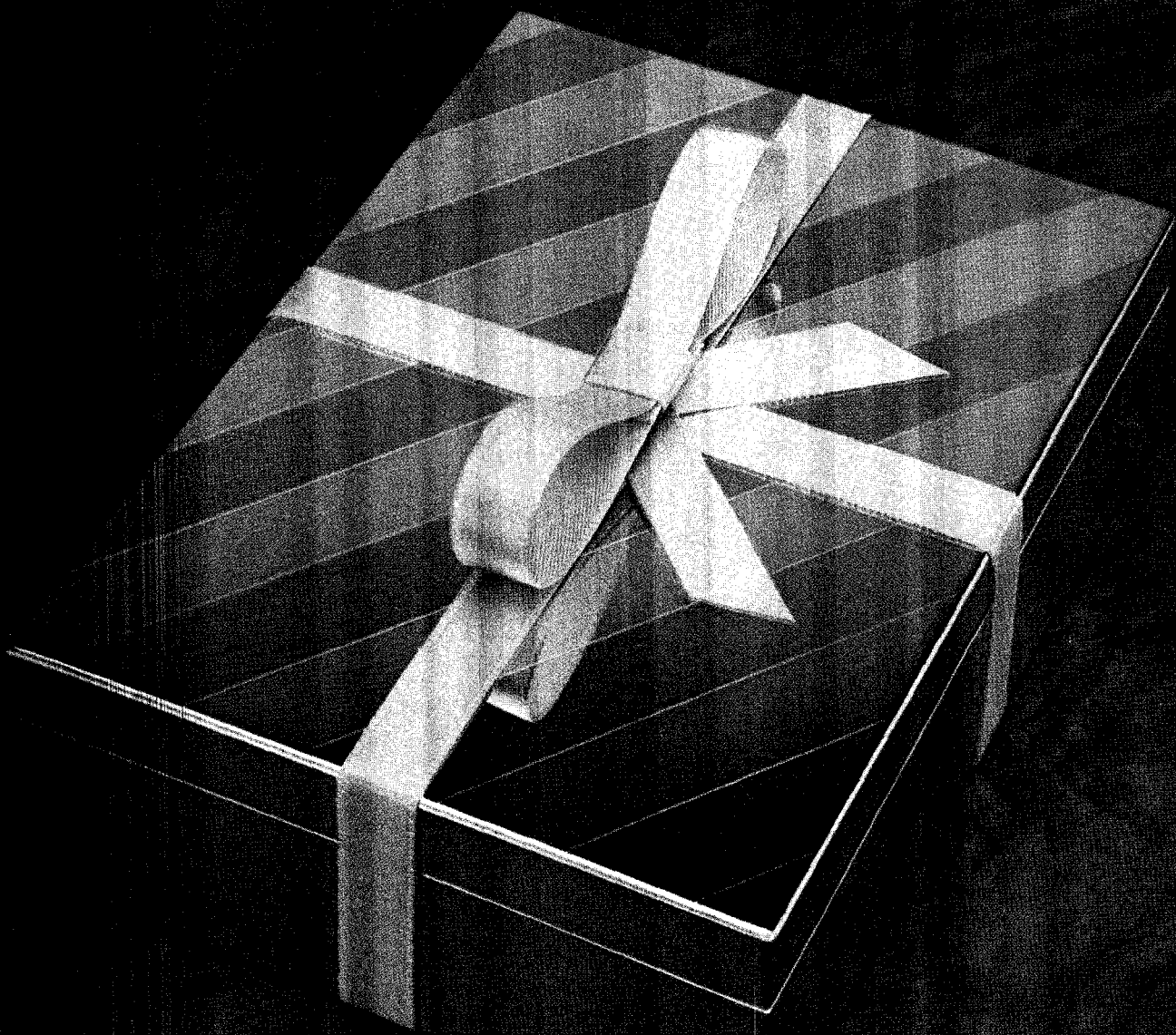

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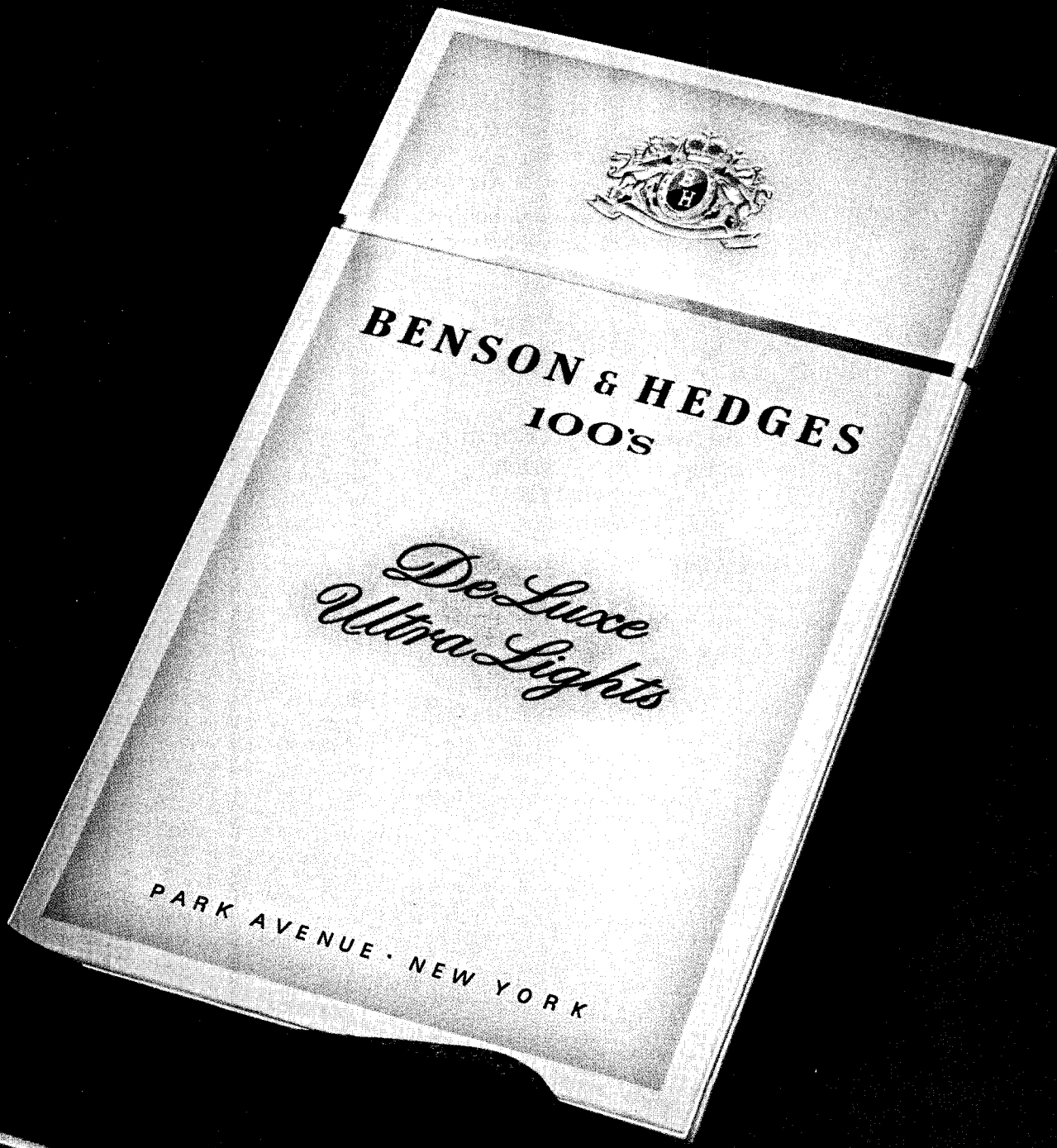

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there could be a genuine moral dilemma in whether or not to offer for publication her account of the holiday with her helpless victims. If, as Miss Lutyens says, Miss Smith was like a child, it was because she was as heartless as a child.

In spite of Mr. MacGibbon's opinion, I eagerly await a detached biography of Miss Smith. In the meantime, I recommend to everyone these bright glimpses of a woman full of sweetness but without mercy, sometimes highly talented, sometimes maddeningly inept, and always fascinating. **—Q.C.**

Stravinsky: Selected Correspondence, Volume One, *edited and with commentaries by Robert Craft. Alfred A. Knopf; 471 pages; $27.50.*

IN 1964 IGOR STRAVINSKY REFUSED TO grant publication rights for a letter he had written to Debussy on the ground that the document was "banal" and uninteresting. What, I wonder, would he say today, now that posterity is about to snoop through a comprehensive selection of his letters. This volume, the first of three, may well be the most closemouthed correspondence ever penned by a composer of genius. For Stravinsky, a letter was obviously not an invitation to discuss his thoughts on music, his work methods, or his personal relationships, let alone a place to pass on juicy tidbits of gossip about Diaghilev, Cocteau, Picasso, or Auden.

No, when Stravinsky wrote letters, he usually—and quite literally—meant business. "The best businessman I ever knew," remarked Ernest Ansermet to *Time* magazine in 1948, and the conductor spoke from firsthand experience. The hundred pages of letters from Stravinsky to Ansermet included here show the composer turning the conductor into an errand boy who constantly ran interference between publishers, impresarios, and concert managers to protect Stravinsky's financial rights. Readers looking for insights into the creation of *L'Histoire du Soldat, Renard,* and *Pulcinella,* all first performed under Ansermet's direction, will find very little of interest in these dry pages.

Robert Craft, Stravinsky's musical aide and general factotum during the composer's last 23 years, has edited and organized this first batch of letters into nine sections, each one focusing on a different individual and a different period in the composer's life. Despite Craft's copious footnotes, these divisions seem arbitrary and almost always present an incomplete picture—communications from the composer Maurice Delage, for example, contain so many cryptic observations and unexplained responses to Stravinsky's letters (most of them presumably lost) that the text often makes no sense whatever. Craft

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does clear up numerous puzzling references elsewhere, but sometimes his footnotes are so elaborate and stray so far from the original point that they threaten to take over the entire book.

Anyone patient enough to stay the course will not be completely unrewarded, since the most interesting letters are to, not from, Stravinsky. The Cocteau correspondence offers tantalizing glimpses of *David,* an abortive collaboration with Stravinsky before World War I, as well as useful data on the genesis of *Oedipus Rex.* Lincoln Kirstein's letters, despite their fawning tone, are valuable, revealing the vital role Stravinsky played in the early life of the New York City Ballet, in the 1940s. W. H. Auden's deep and genuine affection for the composer is touchingly expressed in nearly every letter he wrote when the two were evolving *The Rake's Progress.*

A few mind-boggling nuggets also surface, such as plans for a Carnegie Hall performance of *Perséphone* in 1949 conducted by Leonard Bernstein and narrated by Judy Garland, and the composer's odd notion that *The Rake* might have a successful run on Broadway. Less amusing is the revelation that Stravinsky cheated Auden out of his share of $20,000 paid for the Italian first-performance rights to *The Rake.* In fact, unattractive aspects of Stravinsky's personality emerge with depressing regularity. Few major conductors escape his sarcastic scorn (although Craft's meager conducting talent is always eagerly promoted). Then there is the questionable treatment of his first wife, a semi-invalid who was virtually discarded eighteen years before her death, while Stravinsky lived with Vera de Bosset Sudeikina, later his second wife.

Obviously, a definitive biography is the place to put a perspective on all these matters, but that book does not exist. "For a variety of reasons," Craft says in his preface, "a sufficiently complete 'life' and an adequate examination of the works still cannot be written," citing the dispersion of manuscripts and sketchy information on Stravinsky's formative years in Russia as primary obstacles in his path. I suspect that Craft's paralysis about the biography that he alone is equipped to write has more to do with an excess of information than too little. So far Craft has produced a series of conversation books with the composer, a diary of two decades at Stravinsky's side, a massive compendium of documents and pictures, and now the first installment of three volumes of letters. After nearly 40 years of devoting so much of his intellectual and emotional energies to this composer, Craft seems in real danger of being consumed by Stravinskyana before writing the book we really need. **—P.G.D.**

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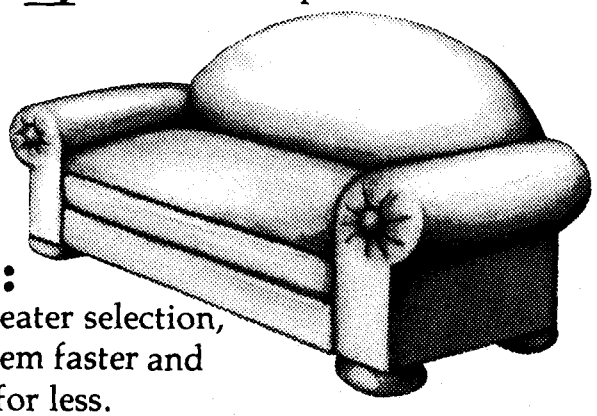

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IN STYLE

BY ANNA WINTOUR

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A Midsummer Dream

THIS summer, designer Antonio Morello and architect Donato Savoie, of Studio Morsa, will help you get away for the weekend without leaving your apartment. They transformed a loft space into this Cocteau-esque setting for a dinner party by first covering the floor with drop cloths, then draping the walls and wrapping the table and chairs, Christo-like, in over 300 yards of muslin. The effect is cool, serene, and slightly surreal, a dream of drifting veils, tropical mosquito netting, midnight at the oasis. Morello and Savoie will work their magic indoors or out, but call them a month in advance (226-4324). And be prepared to spend money—a relatively uncomplicated "environment" costs at least $1,000.

Photograph by Peter Aaron

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Art/Kay Larson

BILLBOARDS AGAINST THE SUNSET

"...Ed Ruscha's reputation was guaranteed by a few crucial images that question the West's entire value system..."

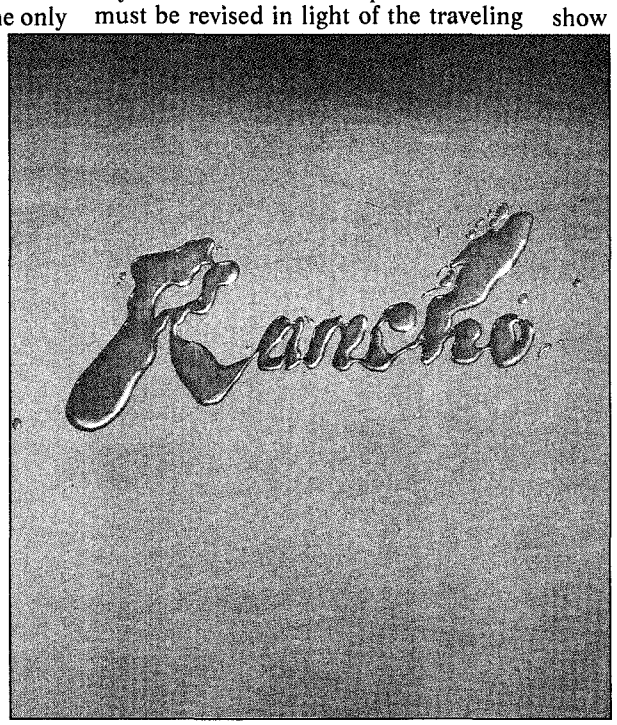
ONE'S IMMERSION IN LOS ANGELES begins and ends on the freeways. From ten years of life at 60 miles per hour, I have an indelible memory of the rancid skies, the tedium, the peripheral flash of billboards, the fast-food stops that are camp only in recollection. **Ed Ruscha** is one of the few West Coast artists to appreciate the mental attenuations of Southern California, and almost the only one to make an aesthetic of them. This achievement may be laced with ambivalences, but in its better moments it reminds me of the survival skills we developed out there among the palm trees: Sneer at L.A. while you confess your addiction to it; laugh at its phony mysteries but spend your high-school-graduation night at Disneyland.

Ambivalence may be easier on the East Coast than the West, where Ruscha is a moderate legend. His reputation was guaranteed by a few crucial images that have become classics of the California dialect: the stylized Standard station that has appeared in his paintings and prints since 1964; phrases like SAND IN THE VASELINE, blocked out in plain letters on an amorphous background; books like *Twentysix Gasoline Stations,* a record of his trip from L.A. back to his birthplace in Oklahoma, and *Every Building on the Sunset Strip,* which documents just what its title suggests.

These works are "Californian" in a subtly difficult way. *Standard Station,* for instance, is subtitled *10¢ Western Being Torn in Half;* by painting a gasoline station in mythic proportions next to a picture of a torn-up pulp magazine, the artist brings into question the West's entire value system—its "standards."

Every Building on the Sunset Strip is even more devastatingly ironic. The boulevard in question has one of the most evocative names of any street in America. It glitters with intimations of a grand auto route leading off to the fabled California sunsets, a place where dreams (and TV series—remember *77 Sunset Strip*?) are made. Ruscha never mentions the myth. Instead, he lines up mile after mile of gas stations and stucco apartments and cheap hotels that only Philip Marlowe could love. The reality, delivered deadpan, speaks for itself.

After 86 solo exhibitions and countless group shows, it would seem Ruscha should be better understood. He is known as an artist addicted to form but shy of content, an interpretation that must be revised in light of the traveling retrospective organized at the San Francisco Museum of Modern Art by its director, Henry T. Hopkins. Now at the Whitney on its second stop, the show suggests instead that Ruscha may be the most perfect chronicler of L.A.'s imperfections ever to loom on its smog-shrouded horizon. His means are so suited to his meanings that his perfection is at times unendurably droll. At first sight, Ruscha's works seem as flat and contentless as any billboard—and many, I'm convinced, are not much more interesting. Yet every time you prepare to dismiss them, some new and witty idea snags your attention.



Ad or icon? *Ruscha's* Rancho: *a puddle of goo at the Whitney.*

Ruscha's connection with California art is as slippery as his metaphors. He arrived in Los Angeles in 1956, after graduating from his Oklahoma City high school, and enrolled in Chouinard Art Institute to study commercial design. His roots are thus the same as Warhol's—and in fact he's often considered (wrongly) a Pop artist. His heavy dependence on words seems to classify him as a poetic West Coast conceptualist. But he speaks of strong attractions to Jasper Johns, and his early works show a loyalty to Rauschenberg's combine paintings. To muddle the definitions even further, Chouinard was a training school for Walt Disney illustrators, and Ruscha at times indulges in the sort of art-school exercises common to cartoonists.

Who is Ed Ruscha? The answer lies somewhere in the combination of all those elements (and a few besides). Even his background is classic mixed-up Californian. But though he might like to ignore his art-historical pretensions, the best route to understanding Ruscha is through Jasper Johns. In an interview with Dave Hickey in the exhibition catalogue, the western artist describes the devastating effect on him of the eastern artist's *Target With Four Faces,* reproduced in an art magazine in 1957. Put the two together and you realize that Ruscha's art is an inevitable product of one direction in Johns's work: the accumulations of words, numbers, and objects introduced without comment, simply for their "thingness."

But that analysis goes only so far. Ruscha's phrases are usually bad jokes, lettered onto canvas in the same style that he used to paint kids' names on porcelain frogs in one of his many odd jobs. His attraction to kitsch is equally as intense as his attraction to Johns. The paintings he has done since 1970—mostly block letters on a pastel ground—look a lot like billboards against the sunset, and they have a subliminally absurdist syntax that suggests they might mean something if you could only determine what it might be. "THOSE OF US WHO HAVE DOUBLE PARKED," a phrase that one might utter at a drive-in Sunday-morning church service, consists of white letters im-

Photograph by Beran Davies.

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printed over a streaky greenish atmosphere that seems to be lit from one corner by heavenly light, as though Oral Roberts had finally talked the Lord into supplying electricity. It's a revelation to find out that most of these phrases are autobiographical, a notion that gives poignancy to "EXECUTIVE PRESSURES AND LOSS OF MEMORY," done in egg yolk on moiré.

Ruscha's commercial-artist alter ego gives the jokes their satiric edge. He has experimented with muddling the typography of his phrases in bare imitation of art-school illustration: the liquid-word series, for instance, resembles an exercise in a freshman design class. Yet he usually keeps the upper hand. In *Rancho* the word is a puddle of orange goo—perhaps oil, perhaps frosting—set against brilliant yellow skies like an icon of the California experience, or an ad for a housing tract.

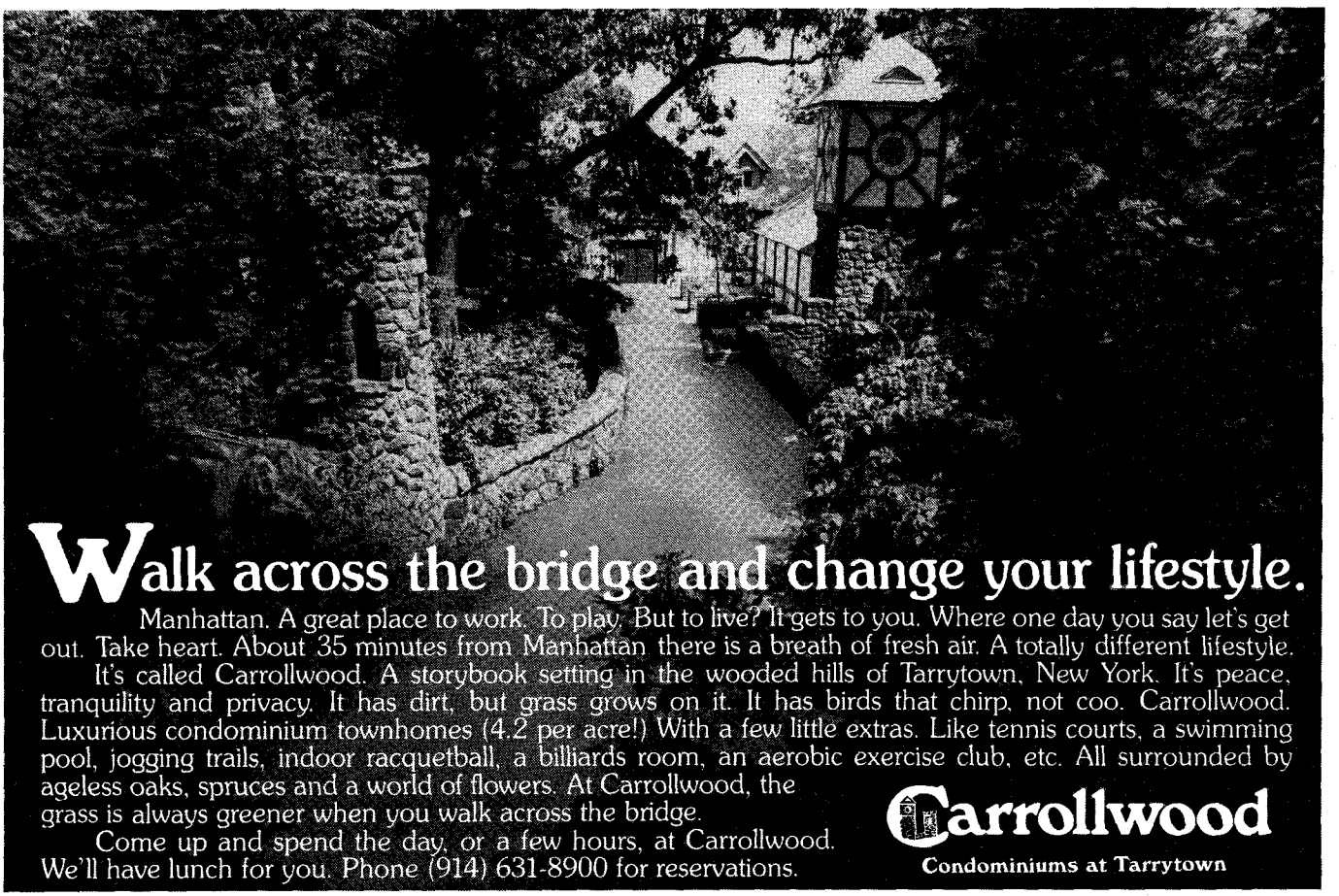
My primary quarrel with his uplifting presentation of the obvious centers on a tendency to cuteness—especially evident in the block-letter paintings. "HEADLIGHTS ARE SIMILAR TO PEOPLE'S EYES" doesn't enshrine a cliché so much as enact one. Compare that phrase to the subtle organ tones of *Murder,* done in white Gothic script on paper colored green by spinach. In art about advertising, it's hard to avoid self-congratulation. In art about tedium, it's crucial to avoid tedium.

Ruscha is elsewhere this month, too. Ten years' worth of prints are at Jacobson/Hochman Gallery (25 West 56th Street), and Castelli Graphics (4 East 77th Street) has the newest drawings, which are concerned less with the Cinemascopic western skies of the works he made since moving out to the desert and more with the earth's upper atmosphere. This time the joke comes at the expense of science—the new drawings look like textbook illustrations of curving horizons seen from satellite perspective. Pointers link meaningless phrases with equally meaningless spots on the map. Ruscha has simply revised his point of view upward a mile or two.

"I DON'T WANT NO RETROSPECTIVE," says one of the words-works, but he got one anyway. Why he got one is not altogether clear—he undoubtedly deserves one, but this expressionist era is not always sympathetic to irony and wit. I might speculate that Californians are especially interested in honoring their originals at a time when the balance of power is shifting toward Europe. But Ruscha is also a good friend of Henry Hopkins, who has followed his career since the artist first showed up on the doorstep of Hopkins's Huysman Gallery in the early 1960s.

At Huysman, and later at the Ferus Gallery, Ruscha hung out with Joe Goode, Larry Bell, Billy Al Bengston, and artists who like them would later become legends in California—representatives of the possibility that Los Angeles could sustain creative life in spite of the odds. Ruscha is important for his contribution to L.A. absurdism, and more important in California for his indifference to commerce—his ability to live the good life of a West Coast artist, knowing all the right people and showing up at the right bars. That he can laugh at L.A. pretensions is just a saving grace. (Through September 5.)

MY INTERESTS NORMALLY DON'T COVER nineteenth-century parlor stoves, but word of mouth on the New York Historical Society's exhibition was good enough to dictate a visit. **Cast With Style** is indeed astonishing. There are stoves that imitate Beaux Arts buildings, neoclassical temples, Rococo silver patterns, Gothic churches, and English mansard roofs. Their development early in the century involved not just issues of design but also advances in iron technology and increasingly civilized comfort standards. And they were occasioned by an energy crisis, pre-Exxon: Wood was in short supply and coal was the fuel of the future. (Through October 17.) ■



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SALES & BARGAINS

BY LEONORE FLEISCHER

For the House

LOADS OF GOOD STUFF IS GOING REAL cheap at the Pottery Barn's Tenth Ave. store for the next three weeks. In addition to a group of $1 tables, with lots of as-is finds, you'll see: 12-in. glass plates, now $2 each; a closeout of Cuisine Nouvelle, Strasbourg, and Blue Skies dinnerware, now $1 for every piece; twenty-piece sets of Grindley dinnerware in two patterns, were $64, now $24.95; greatly reduced prices on Stars and Manhattan dinnerware; 12- and 14-in. white porcelain platters from China, were $10.95 and $18.95, now $2.70 and $4.70; Garland china in three colors, now 50 percent off; hand-painted salad plates from Italy, now $3 each; Grindley ironstone mugs, now 50 cents each; cotton dhurrie rugs, now $9.95; all Heller "gridware" (except in white), now 60 percent off, including under-shelf baskets; one-third off Leyse aluminum cookware; selected items of the Ipac Italian stainless-steel cookware, now 50 percent off; assorted plastics from Ingrid, were $2–$55, now $1–$27.50; 50 percent off seconds of Regal stainless-steel mixing bowls; cotton-and-poly napkins, were $1.50 each, now $1; 60 percent off all Marks commercial-quality knives (8-in. utility knife, was $13, now $5.20); Metro glass pitchers, were $17.50, now $5.95; all other glass pitchers, now 40 percent off; selected Ciao sport duffels and zip totes, were $30 each, now $7.50; and much more. Two hours of free parking with a minimum purchase of $5. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *The Pottery Barn, 231 Tenth Ave., near 23rd St. (741-9120); Mon.–Sat. 10 a.m.–6:30 p.m., and Sun. noon–5 p.m.; through 8/8.*

Summer Beauty

THE ELEGANT SALON AT THE WALDORF-Astoria is offering a half-price sale on its most popular beauty and grooming services for women. A shampoo, conditioning, restyling, and set or blow-dry, usually $50, now $25; a conditioning, restyling, permanent, and set or blow-dry, usually $80, now $40; a single-process coloring, conditioning, and set or blow-dry, with a one-hour deep-cleansing facial, usually $75, now $35; a full-leg wax, including bikini wax, usually $38, now $20; a full set of nail tips, plus a manicure, usually $57, now $28; and a one-hour deep-cleansing facial and nourishing mask, usually $30, now $15. Appointments are necessary. A.E., checks accepted. *Monique of the Waldorf, 301 Park Ave., near 49th St. (752-1980); Mon.–Fri. 9 a.m.–7 p.m., and Sat. till 6 p.m.; through 8/23.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Designer Sale

THREE DESIGNERS ARE HOLDING THEIR sales in the same building, and the clothing is for women wearing sizes 4–12. From Cassien, on the sixteenth floor: all-cotton blouses in stripes and solids, retail $50–$60, here $15–$20; all-cotton and all-linen shorts, here $15 and $20; matching linen jackets, retail $110, here $35; cropped pants, retail $62, here $15–$20. From Aussie, on the sixteenth floor: all-cotton and linen-and-cotton separates, retail $65, here $15; matching pedal pushers, retail $65, here $15; cotton-and-linen pedal pushers, retail $120, here $15; white yoked skirts, retail $160, here $25; cropped cotton jodhpurs, retail $50, here $10; cotton pullovers, retail $60, here $15. From Lucille Chayt, on the fourteenth floor: one- and few-of-a-kind samples and overcuts of very chic garments, many of them quite dressy. A few examples: hand-painted silk-taffeta dress and matching ruffled jacket, retail $450 each, here $112.50 each; the same dress in black moiré, retail $280, here $70; short moiré jackets and matching slip dresses, here $35 each; hand-painted chiffon dresses, retail $570, here $142.50; mohair jackets and cocoon coats, some trimmed with fur tails, retail $250–$490, here $60–$245; hand-painted silk-crêpe de Chine dresses, retail $550, here $137.50; wool-jersey mini-dresses, here $45; panne-velvet dresses, retail $350, here $75; dresses in polished cotton, mat jersey, and charmeuse, and pants in silk, moiré, and taffeta, here $25–$35. Lucille Chayt accepts checks; Aussie and Cassien accept cash only; all sales final. *264 West 35th St.: Lucille Chayt (564-2584), Aussie (736-3321), Cassien (947-3503), Mon.–Thurs. 10:30 a.m.–4 p.m.; 7/19–22 only.*

Plants

SPECIAL PRICES FOR ONE MONTH ONLY at this Chelsea greenhouse: 4-ft. *Dracaena marginata,* $14.50; 4-ft. *Ficus benjamina,* $8.44; very full Hawaiian schefflera, in 6-in. pots, $3.75; 3-to-4-ft. areca palm, $8.50; *Dracaena massangeana* (corn plant), 6–7 ft. high, in 14-in. pots, $69.50. With each purchase of $5 or

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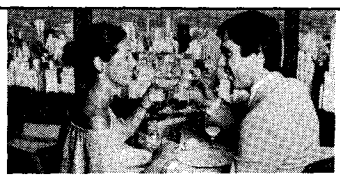
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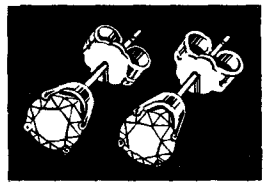
House and Home

FOUR PINTCHIK HOME-DECORATING stores are holding July sales on many useful articles. Paint: Benjamin Moore Regal Wall Satin and Regal Aquavelvet in ready-mixed colors only, now $9.99 and $11.99 a gal., respectively; Pratt & Lambert in custom-mixed colors, all finishes, now 40 percent off retail; Professional photographic white, usually $14.99 a gal., now $8.99. There is a 10-gal.-per-item limit per customer. Roto-Flo sprayers, list $129.95, now $84.99. Wall coverings: 50 percent off a full-book selection of 1982 designs of fabric-backed vinyl; imported grass cloth, retail $30–$40 a roll, now $8.79; 40 percent off the rest of the in-stock wall coverings; self-adhesive fabric, retail $6 a yd., now $1.99. Lighting: 600-W. full-range dimmers, retail $7, now $2.99; watt-saving screw-in Circline fluorescent fixtures, retail $15, now $7.99; 52-in. reversible ceiling fans in antique brass with walnut-and-cane blades, light kit included, retail $250, now $119.99 (limit, two per customer); Tiffany-style ceiling fixtures leaded with solid brass, retail $96, now $29.99 (limit, one per customer). Flooring: high-tech radial-rubber tile, now $1.89 a sq. ft.; Hartco wood flooring, 25 percent off; 10 percent off the rest of the already discounted line of floor tiles, carpeting, and linoleum. Home décor: clear-mirror tiles, 12 in. sq., usually $14.99 a dozen, now $9.49; soft bathroom seats in many colors, list $20, now $8.99; Levolor Riviera blinds, 50 percent off; Bali blinds, 50 percent off (plus an installation special: first blind installed at $19.99, each additional installation, 99 cents; slightly more outside the five boroughs); vertical blinds, now 45 percent off. All blinds are guaranteed to be ready within ten working days and will be shipped anywhere in the U.S.A. at no additional charge. Delivery free in the five boroughs with a $30 minimum purchase. Checks accepted; A.E., M.C., V. accepted with a $15 minimum purchase; all sales final. *Pintchik Gramercy Park, 278 Third Ave., at 22nd St. (777-3030); Mon. and Thurs. 8:30 a.m.–8 p.m., Tues., Wed., and Fri. till 7 p.m., Sat. 9 a.m.–6:30 p.m., and Sun. 11 a.m.–5 p.m. For other store hours, phone stores. Pintchik Bay Ridge, 8419 Fifth Ave. (238-5333); Pintchik Kings Plaza, 4209 Ave. U (951-9300); Pintchik Park Slope, 478 Bergen St. (783-3333); through 8/1.*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A Complete Entertainment Guide for the Week Beginning July 19

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru July 20: "Reverse Angle: NYC, March '82"; "Kings of the Road." July 21-24: "3 American LP's"; "Wrong Move." July 23-25: "The American Friend." July 24: "Chronicle of Anna Magdelena Bach." Beg. July 25: "Lightning Over Water." #2—Thru July 19: "Ninotchka"; "The Shop Around the Corner." July 20-21: "Fellini Satyricon"; "Fellini's Roma." July 22-24: "The Philadelphia Story"; "Woman of the Year." Beg. July 25: "Casablanca"; "The Maltese Falcon (1941)."
4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru July 19: "Breathless"; "Alphaville." July 20: "Sanjuro"; "Presidential Gambling." July 21: "Amarcord." July 22: "Night of the Living Dead"; "Knightriders." July 23-24: "The Decline of Western Civilization"; "Dance Craze." July 25: "Cabaret"; "All That Jazz." **AGEE ROOM**— Thru July 20: "Melvin and Howard." Beg. July 21: "Oblomov."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Young Doctors in Love." #2—"Diner."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru July 22: "Health." Beg. July 23 (tent.): "Black and Blue"; "The Last Waltz."
9. **ART—8th St. E. of University Pl.** 473-7014. "A Midsummer Night's Sex Comedy."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 19: "Vampyr"; "Day of Wrath." July 20: "Creature From the Black Lagoon"; "It Came From Outer Space." July 21: "Marked Woman"; "It's Love I'm After." July 22: "Lovers and Other Strangers"; "A Guide for the Married Man." July 23-24: "Notorious"; "Spellbound." July 25: "Pépé le Moko"; "Rules of the Game."
11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru July 22: "Firefox"; "Rollover."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru July 20: "Gallipoli"; "The Last Wave." July 21-22: "Gloria"; "Minnie and Moskowitz." July 23-24: "A Clockwork Orange." Beg. July 25: "Making Love"; "Score."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Poltergeist." #2—Thru July 22: "The Thing."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Victor/Victoria." #2—Thru July 22: "Smash Palace." Beg. July 23: "La Cage aux Folles." #3—"Das Boot." #4—"Bob le Flambeur."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru July 22: "Blade Runner." Opening July 23: "The World According to Garp."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Author! Author!"
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"A Midsummer Night's Sex Comedy."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Firefox." #2—"Young Doctors in Love."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Annie."
32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Blade Runner." #2—Thru July 22: "Author! Author!" Opening July 23: "The World According to Garp." #3—Thru July 22: "Conan the Barbarian." Beg. July 23: "Firefox." #4—Thru July 22: "Raw Force." Beg. July 23: "Author! Author!" #5—"Porky's." #6—Thru July 22: "Porky's." Beg. July 23: "The Thing."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Star Trek II: The Wrath of Khan." #2—582-5070. "Tron."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru July 22: "Apocalypse Now." Beg. July 23: "Star Trek II: The Wrath of Khan."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."
37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Poltergeist." #2—"Rocky III."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Victor/Victoria." **EMBASSY 3**—"Grease 2." **EMBASSY 4**—"Das Boot."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru July 20: "The Discreet Charm of the Bourgeoisie"; "The Phantom of Liberté." July 21-24: "New York, New York"; "Lady Sings the Blues." Beg. July 25: "Night of the Living Dead"; "Freaks." #2—Thru July 20: "Diamonds Are Forever"; "The Man With the Golden Gun." July 21-24: "Chinatown"; "Mommie Dearest." Beg. July 25: "The Damned"; "Death in Venice."
41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru July 22: "The Thing." Opening July 23: "The Best Little Whorehouse in Texas." #2—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Opening July 23 (tent.): " The Secret of NIMH."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Bambi."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Raiders of the Lost Ark."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru July 22: "Das Boot." Beg. July 23: "La Cage aux Folles."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. July 19: "Z"; "State of Siege." July 20: "Seven Beauties"; "Swept Away." July 21: "The Garden of the Finzi-Continis"; "Image Before My Eyes." July 22: "Monty Python and the Holy Grail"; "Morgan." July 23-24: "Stolen Kisses"; "The Man Who Loved Women." July 25: "The Tall Blond Man With One Black Shoe"; "Dear Inspector."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru July 22: "Blade Runner." Opening July 23: "The World According to Garp."
50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Not a Love Story."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Young Doctors in Love."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Vie Continue."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Don's Party."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." #2—"Poltergeist."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Dr. Strangelove." **CORONET**—"Author! Author!"
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Mephisto."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Bolero." **CINEMA II**—753-0774. "Rocky III."

61st Street & Above East Side

70. **UA GEMINI—Second Ave. nr. 64th St.** 832-1670. #1—Thru July 22: "The Thing." Opening July 23 (tent.): "The Secret of NIMH." #2—832-2720. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Opening July 23: "The Best Little Whorehouse in Texas."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "A Midsummer Night's Sex Comedy."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Star Trek II: The Wrath of Khan." #2—"E.T. the Extra-Terrestrial."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Witness."

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MOVIES

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Monty Python Live at the Hollywood Bowl."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Victor/Victoria."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Annie." #2—"Star Trek II: The Wrath of Khan."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Poltergeist."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Firefox." #2—"Rocky III."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Monty Python Live at the Hollywood Bowl."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru July 19: "Stardust Memories"; "Interiors." July 20: "Manhattan"; "Sleeper." July 21: "Bananas"; "Everything You Always Wanted to Know About Sex." July 22: "Annie Hall"; "Stardust Memories." July 23-24: "Manhattan"; "Bananas." Beg. July 25: "Everything You Always Wanted to Know About Sex"; "Sleeper." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"A Midsummer Night's Sex Comedy." #2—"Chan Is Missing."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru July 19: "Things to Come"; "The Man Who Could Work Miracles." July 20-21: "Dracula (1931)"; "Frankenstein." July 22-24: "The Ghost and Mrs. Muir"; "Here Comes Mr. Jordan." Beg. July 25: "The Day the Earth Stood Still"; "Close Encounters of the Third Kind."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Bob le Flambeur." #2—Thru July 20: "Victor/Victoria." Opening July 21: "Demon Pond."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Bambi." #2—"Firefox." #3—"Poltergeist." #4—"Rocky III."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Diner." #2—"Blade Runner."

95. **THALIA—95th St. W. of B'way.** 222-3370. July 19: "Lawrence of Arabia." July 20: Cartoon Firsts. July 21: "Gentlemen Prefer Blondes"; "Li'l Abner." July 22: "Isadora Duncan"; "Song of Summer"; "Dante's Inferno." July 23-24: "I Sent a Letter to My Love"; "Elvira Madigan." July 25: "Small Change"; "Murmur of the Heart."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—July 19-22: "Goldfinger"; "Thunderball." July 23-25: "You Only Live Twice"; "The Man With the Golden Gun." #2—"Smash Palace"; "Picnic at Hanging Rock." #3—"The Thing"; "Cat People (1982)." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "Shoot the Moon"; "The French Lieutenant's Woman."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "Firefox."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Greg MacGillivray & James Freeman, & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson & Dennis Earl Moore.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $2; members free. July 20, 2 p.m.: "Xian." Adm. $4; members $3. July 22, 6 p.m.: "55 Days at Peking" (1963) by Nicholas Ray, with Charlton Heston & Ava Gardner.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $1; senior citizens 50c; children free. July 24, 7:30 p.m.: "The Egyptian" (1954) by Michael Curtiz, with Jean Simmons & Victor Mature

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MOVIES

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1.50. July 23, 8 p.m.: "The Lion Has Seven Heads" (1970) by Glauber Rocha, & "Unsere Afrikareise" (1961-66) by Peter Kubelka.

FILMS IN THE FOREST—Mt. Peter Ski Area, Route 17A, Warwick, N.Y. 914-351-4522. Adm. $3.95; *students & senior citizens* $3; *children* $2. July 23-25: "Extase" (1933) by Gustav Machaty, with Hedy Lamarr.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; *members free.* July 21, 1, 3:15, 6 & 8:30 p.m.: "L'Horloger de Saint-Paul" (1973) by Bertrand Tavernier, with Philippe Noiret.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; *students & senior citizens* $1; Tues. eves free. Thru Aug. 1: hourly, Tue.-Fri., 12-8 p.m., Sat.-Sun., 12-6 p.m.: Films by Auguste & Louis Lumière (1895-96), Programs I & II, "Tit for Tat" (1905), & "The Great Train Robbery" (1903) by Edwin S. Porter.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. July 21-22, 7:30 p.m.: "Kyoshiro Nemuri—The Fight" (1964) by Kenji Misumi.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $5. July 19, 8 p.m.: "Phantom India" (1968) by Louis Malle, Part I: "The Impossible Camera" & Part II: "Things Seen in Madras." July 20, 8 p.m.: "The Story of Vernon and Irene Castle" (1939) by H.C. Potter, with Fred Astaire & Ginger Rogers. July 21, 8 p.m.: "The True Glory" (1945). July 22, 8 p.m.: "Lacombe, Lucien" (1974) by Louis Malle.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Aug. 10: New Imagery in Video.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. July 19, 8 & 10:15 p.m.: "The Last Wave" (1978) by Peter Weir, with Richard Chamberlain. July 20-21, 8 p.m.: "Coaster: The Adventure of the John F. Leavitt" (1980) by Jon Craig Cloutier. July 22, 8 p.m.:"A King in New York" (1957) by Charlie Chaplin; 10:15 p.m.: "Monsieur Verdoux" (1947) by Chaplin. July 23-24, 8:30 p.m.: "The Damned" (1970) by Luchino Visconti, with Dirk Bogarde & Helmut Berger. July 25, 4:30 & 7:30 p.m.: "The Wizard of Oz" (1939) by Victor Fleming, with Judy Garland & Bert Lahr.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $2.50; members $1.50. July 23, 7:30 p.m.: "Animal Crackers" (1930) by Victor Heerman, with The Marx Brothers.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. July 20-25: Tue.-Sun., 6:40 & 9:20 p.m., Fri.-Sun., 4 p.m.: "The Man Who Stole the Sun" (1979) by Kazuhiko Hasegawa. Sat.-Sun., 2 p.m. (free): "Workers '80" (1981) by Andrzej Chodakowski & Andrzej Zajackowski.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. July 25, 12, 2 & 4 p.m.: "Premium" (1970) & "Miracle" (1975) by Edward Ruscha.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-4410. Adm. $5/film; $7/evening of 2 films. July 19, 5:30 p.m.: "Hearts and Minds" (1974) by Peter Davis; 8:15 p.m.: "El Salvador: Another Vietnam" (1981) by Glenn Silber & Tete Vasconcellos. July 20, 5:30 p.m.: "The Story of GI Joe" (1945) by William Wellman; 8:15 p.m.: "Paths of Glory" (1957) by Stanley Kubrick, with Kirk Douglas. July 21, 5:30 p.m.: "Dr. Strangelove" (1964) by Kubrick, with Peter Sellers & George C. Scott; 8:15 p.m.: "Nuclear Nightmares" (1980) by Nigel Calder. July 22, 5:30 p.m.: "The War at Home" (1979) by Glenn Silber & Alexander Brown; 8:15 p.m.: "Coming Home" (1978) by Hal Ashby, with Jane Fonda & Jon Voight.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"Poltergeist." #2—"E.T. the Extra-Terrestrial."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Author! Author!" #2—Thru July 22: "Poltergeist."

105. DALE—W. 231st St. at B'way. 884-5300. Thru July 22: "Rocky III." Beg. July 23 (tent.): "The Secret of NIMH."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"A Midsummer Night's Sex Comedy." #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Author! Author!" #2—"Raiders of the Lost Ark."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Diner."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru July 22: "Annie." Beg. July 23 (tent.): "The Secret of NIMH." #2—"Rocky III."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III." #3—Thru July 22: "Poltergeist." Beg. July 23 (tent.): "The Secret of NIMH." #4—"A Midsummer Night's Sex Comedy." #5—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Tron." #2—"Diner."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Poltergeist." #2—"Young Doctors in Love."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Tron."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Annie." #2—"Author! Author!"

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"A Midsummer Night's Sex Comedy." #3—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas." #4—"Rocky III."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "Raiders of the Lost Ark."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Poltergeist." #2—"E.T. the Extra-Terrestrial." #3—"Rocky III." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Das Boot." #2—"A Midsummer Night's Sex Comedy."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru July 22: "Bambi." #2—"E.T. the Extra-Terrestrial." #3—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Best Little Whorehouse in Texas."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. #1—Thru July 22: "Firefox." Beg. July 23: "The Thing." #2—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "E.T. the Extra-Terrestrial."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Author! Author!" #2—"Annie."

224. FLATLANDS—RKO BROOK—Flatlands Ave. at Flatbush Ave. 258-2034. "Poltergeist."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Rocky III." **SOUTH**—"A Midsummer Night's Sex Comedy."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "Author! Author!"

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru July 22: "Victor/Victoria."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru July 22: "Blade Runner." Beg. July 23: "The World According to Garp." #2—"Annie." #3—"Young Doctors in Love." #4—"Diner."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru July 20: "If You Could See What I Hear." Beg. July 21: "Chariots of Fire."

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MOVIES

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru July 22: "Blade Runner." #2—Thru July 22: "Firefox."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Author! Author!" #2—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Challenge."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Annie." #2—"Tron."

304. **NEW DORP—LANE—** 351-2110. Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Best Little Whorehouse in Texas."

305. **NEW DORP—RAE—** 979-0444. #1—"Poltergeist." #2—"Diner."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Young Doctors in Love." #2—"E.T. the Extra-Terrestrial."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"A Midsummer Night's Sex Comedy."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Rocky III."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"E.T. the Extra-Terrestrial." #2—Thru July 22: "Tron." Beg. July 23: "The Challenge." #3—Thru July 22: "Annie." Beg. July 23: "The Best Little Whorehouse in Texas." #4—"Rocky III."

403. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Diner." #3—"Poltergeist." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Annie." #2—"A Midsummer Night's Sex Comedy."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru July 22: "Visiting Hours." Beg. July 23: "Silent Rage."

408. **ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Tron." #2—"Author! Author!"

410. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—Thru July 22: "Bambi." #2—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23 (tent.): "The Secret of NIMH."

411. **FLUSHING—RKO KEITHS—Northern at Main.** 353-4000. #1—"Author! Author!" #2—"Poltergeist." #3—"Young Doctors in Love."

412. **FLUSHING—RKO PROSPECT—Main St. at Kissena Blvd.** 359-1050. #1—Thru July 22: "Blade Runner." Beg. July 23: "The Challenge." #2—"A Midsummer Night's Sex Comedy." #3—"Annie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III." #3—"Tron." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru July 22: "Raiders of the Lost Ark."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1 & #2—"Young Doctors in Love."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—Thru July 22: "Blade Runner." Beg. July 23: "The Best Little Whorehouse in Texas." #2—"Poltergeist."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave.** 459-8944. "Annie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"A Midsummer Night's Sex Comedy." #3—"Diner." #4—"Rocky III."

423. **FRESH MEADOWS—RKO MEADOWS—Mall off Horace Harding Blvd.** 454-6800. #1—"Rocky III." #2—"Author! Author!"

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Young Doctors in Love."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Tron." #2—"Author! Author!" #3—"Poltergeist."

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MOVIES

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. Thru July 22: "Firefox." Beg. July 23: "The Best Little Whorehouse in Texas."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 779-2834. #1—"E.T. the Extra-Terrestrial." #2—"Raiders of the Lost Ark." #3—"Young Doctors in Love."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru July 22: "Firefox." Beg. July 23: "Blade Runner."

437. **LITTLE NECK—LITTLE NECK—254-18 Northern Blvd.** 225-2800. Thru July 22 (tent.): "Bambi."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St.** 894-4183. Thru July 22: "Firefox." Beg. July 23: "The Thing."

439. **OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd.** 848-1738. #1—"A Midsummer Night's Sex Comedy." #2—Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru July 22: "Conan the Barbarian." Beg. July 23: "Porky's."

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru July 22: "Firefox." Beg. July 23: "The Challenge." #2—Thru July 22: "Raiders of the Lost Ark."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—"Poltergeist." #2—Thru July 22: "Bambi." Beg. July 23 (tent.): "The Secret of NIMH."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy.** 767-2800. #1—"Author! Author!" #2—"Raiders of the Lost Ark."

451. **WOODHAVEN—HAVEN—80-16 Jamaica Ave.** 296-2325. Thru July 22: "Firefox." Beg. July 23: "The Thing."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru July 22: "Firefox." Beg. July 23: "The Thing."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. Thru July 22: "Firefox." Beg. July 23: "The Challenge."

501. **BALDWIN—RKO—** 223-9230. "Poltergeist."

502. **BELLEROSE—RKO—** 775-1351. Thru July 20: "If You Could See What I Hear." Beg. July 21: "Chariots of Fire."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Challenge." #2—Thru July 22: "Firefox." Beg. July 23: "The Thing."

504. **BELLMORE—THE MOVIES—** 785-3032. "Tron."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Thru July 22: "Firefox." Beg. July 23: "The Thing."

508. **CEDARHURST—CENTRAL—** 569-0105. #1—"Kentucky Fried Movie"; "The Groove Tube." #2—"Firefox." #3—"Blade Runner."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru July 22: "Bambi." #2—Thru July 22: "Raiders of the Lost Ark."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"E.T. the Extra-Terrestrial." #2—"A Midsummer Night's Sex Comedy." #3—"Blade Runner." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru July 22: "Firefox." #2—Thru July 22: "Raiders of the Lost Ark."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "Bambi."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Author! Author!"

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru July 22: "Bambi." #2—"Young Doctors in Love."

519. **GARDEN CITY—RKO ROOSEVELT FIELD—** 741-4007. #1—"Author! Author!" #2—"A Midsummer Night's Sex Comedy."

521. **GARDEN CITY PARK—RKO PARK EAST—** 741-8484. "Tron."

523. **GREAT NECK—SQUIRE—** 466-2020. Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas."

524. **HEWLETT—RKO—** 791-6768. Thru July 20: "If You Could See What I Hear." Beg. July 21: "Chariots of Fire."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru July 22: "Raiders of the Lost Ark." Beg. July 23 (tent.): "The Secret of NIMH." #2—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

527. **HICKSVILLE—RKO PLAINVIEW—** 935-6100. "Poltergeist."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Author! Author!" **SOUTH—**"E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Challenge." #2—"Bambi." #3—"Author! Author!"

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru July 22: "Firefox." Beg. July 23: "Blade Runner."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Diner." #4—"Young Doctors in Love."

532. **LONG BEACH—LIDO—** 432-0056. Thru July 22: "Firefox." Beg. July 23: "The Thing."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Rocky III." #2—"E.T. the Extra-Terrestrial." #3—Thru July 22: "Tron." Beg. July 23 (tent.): "The Secret of NIMH." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Das Boot."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru July 22: "Porky's." Beg. July 23: "Firefox." #2—Thru July 22: "Shoot the Moon"; "The French Lieutenant's Woman." Beg. July 23: "Star Trek II: The Wrath of Khan."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"E.T. the Extra-Terrestrial." #2—"Diner." #3—"Young Doctors in Love."

537. **MANHASSET—RKO CINEMA—** 627-1300. "A Midsummer Night's Sex Comedy."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Rocky III."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—Thru July 22: "Blade Runner." Beg. July 23 (tent.): "The Best Little Whorehouse in Texas." #2—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23 (tent.): "The Secret of NIMH." #3—"Young Doctors in Love." #4—"A Midsummer Night's Sex Comedy." #5—Thru July 22: "Young Doctors in Love." Beg. July 23: "The Best Little Whorehouse in Texas." #6—"Author! Author!" #7—"Annie."

542. **MERRICK—GABLES—** 546-0734. Thru July 22: "Porky's." Beg. July 23: "Raiders of the Lost Ark."

543. **MERRICK—MALL—** 623-4424. "Rocky III."

544. **MERRICK—MERRICK—** 623-1522. Thru July 22: "Raiders of the Lost Ark."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Raiders of the Lost Ark."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Poltergeist."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru July 22: "Raiders of the Lost Ark." #2—Thru July 22: "Firefox." Beg. July 23: "The Thing."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Raiders of the Lost Ark."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Raiders of the Lost Ark." #2—Thru July 22: "Das Boot." Beg. July 23 (tent.): "Firefox."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Das Boot." #2—"Firefox."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru July 20: "If You Could See What I Hear." Beg. July 21: "Chariots of Fire."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru July 22: "Blade Runner." Beg. July 23: "The Challenge." #2—"Young Doctors in Love."

554. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Poltergeist." #2—"Author! Author!" #3—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23 (tent.): "The Secret of NIMH."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Raiders of the Lost Ark."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "A Midsummer Night's Sex Comedy."

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558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Diva." #2—"Young Doctors in Love."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Annie." #2—"My Dinner With Andre."

561. **SYOSSET—SYOSSET—** 921-5810. Thru July 22: "Rocky III." Beg. July 23: "The World According to Garp."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Tron."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Poltergeist."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"A Midsummer Night's Sex Comedy." #2—"Annie." #3—"The Thing." #4—"E.T. the Extra-Terrestrial." #5—"Author! Author!" #6—"Diner." #7—"Blade Runner." #8—"Rocky III." #9—"Tron." #10—"Young Doctors in Love." #11—"Raiders of the Lost Ark."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru July 22: "Firefox." Beg. July 23: "The Thing."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Poltergeist." #2—Thru July 22: "Bambi." Beg. July 23 (tent.): "The Secret of NIMH."

571. **WANTAGH—RKO—** 781-6969. "E.T. the Extra-Terrestrial."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru July 22: "Tron." Beg. July 23: "The Best Little Whorehouse in Texas." #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru July 22: "Raiders of the Lost Ark." #2—Thru July 22: "Firefox."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Challenge." #2—"Poltergeist."

601. **BABYLON—BABYLON—** 669-3399. "E.T. the Extra-Terrestrial."

602. **BABYLON—RKO—** 669-0700. #1—"Author! Author!" #2—"Blade Runner."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru July 22: "Star Trek II: The Wrath of Khan." #2—Thru July 22: "Poltergeist." #3—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."

604. **BAY SHORE—CINEMA—** 665-1722. Thru July 22: "Rocky III." Beg. July 23 (tent.): "The Secret of NIMH."

605. **BAY SHORE—ENCORE—** 655-9834. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23 (tent.): "Bambi."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"A Midsummer Night's Sex Comedy." #2—"Diner."

607. **BAY SHORE—RKO—** 665-0200. "Annie."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"E.T. the Extra-Terrestrial." #2—Thru July 22: "Poltergeist." Beg. July 23: "The Best Little Whorehouse in Texas."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. "Tron."

610. **BRIDGEHAMPTON—HAMPTONS DRIVE-IN—** 537-0770. Thru July 22: "Star Trek II: The Wrath of Khan." Beg. July 23: "Rocky III."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru July 22: "Bambi."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Tron."

615. **COMMACK—DRIVE-IN—** 499-2900. "E.T. the Extra-Terrestrial."

616. **COMMACK—MAYFAIR—** 543-0707. "Rocky III."

617. **COMMACK—RKO—** 499-4545. #1—"Annie." #2—"Young Doctors in Love."

619. **CORAM—CORAM—** 698-7200. Thru July 22: "Firefox."

620. **CORAM—DRIVE-IN—** 732-6200. "E.T. the Extra-Terrestrial."

621. **CORAM—PINE—** 698-6442. #1—Thru July 22: "Poltergeist." Beg. July 23 (tent.): "The Secret of NIMH." #2—"Tron."

622. **DEER PARK—DEER PARK—** 667-2440. Thru July 22: "Raiders of the Lost Ark." Beg. July 23 (tent.): "Rocky III."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"E.T. the Extra-Terrestrial." #2—"A Midsummer Night's Sex Comedy." #3—Thru July 22: "Diner." Beg. July 23 (tent.): "The Secret of NIMH." #4—"Young Doctors in Love." #5—Thru July 22: "Tron." Beg. July 23: "The World According to Garp."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru July 22: "Poltergeist." Beg. July 23 (tent.): "The Secret of NIMH."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Young Doctors in Love."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Author! Author!" #2—"A Midsummer Night's Sex Comedy."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Poltergeist." #2—"Kentucky Fried Movie"; "The Groove Tube."

630. **GREENPORT—GREENPORT—** 477-0500. Thru July 22: "Firefox." Beg. July 23: "Rocky III."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Poltergeist."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Diner." #2—Thru July 22: "Blade Runner." Beg. July 23: "The Best Little Whorehouse in Texas." #3—"Young Doctors in Love." #4—"Poltergeist."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "E.T. the Extra-Terrestrial."

634. **HUNTINGTON—RKO YORK—** 421-3911. "A Midsummer Night's Sex Comedy."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Best Little Whorehouse in Texas." #2—Thru July 22: "Firefox." #3—Thru July 22: "Blade Runner."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Rocky III."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. "Raiders of the Lost Ark."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru July 22: "Poltergeist." Beg. July 23: "Rocky III." #2—Thru July 22: "Blade Runner." #3—Thru July 22: "Raiders of the Lost Ark."

641. **MONTAUK—THE MOVIES—** 668-2393. July 19-20: "Firefox." July 21-22: "Prince of the City." July 23-24: "Chariots of Fire." Beg. July 25: "Porky's."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "A Midsummer Night's Sex Comedy." **OUTDOOR—** Thru July 22: "Young Doctors in Love." Beg. July 23: "The Best Little Whorehouse in Texas."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Tron." #2—"Young Doctors in Love."

644. **NORTHPORT—NORTHPORT—** 261-8600. "Raiders of the Lost Ark."

645. **OAKDALE—OAKDALE—** 589-8118. Thru July 22: "Bambi." Beg. July 23: "Raiders of the Lost Ark."

646. **OCEAN BEACH—FIRE ISLAND COMMUNITY—** 583-5184. July 19-20: "Cat People (1982)." July 21-22: "Bambi." July 23: "Grease 2." Beg. July 25: "On Golden Pond."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Annie." #2—"E.T. the Extra-Terrestrial."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Tent.: "Tron." #2—"A Midsummer Night's Sex Comedy."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST—**Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru July 20: "If You Could See What I Hear." Beg. July 21: "Chariots of Fire."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru July 22: "Firefox."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. Tent.: "Blade Runner."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru July 22: "Garde à Vue." Beg. July 23: "Diva."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Author! Author!" #2—Thru July 22: "Raiders of the Lost Ark." #3—Thru July 22: "Firefox."

659. **SHIRLEY—DRIVE-IN—** 281-5444. "Young Doctors in Love."

660. **SHIRLEY—SHIRLEY—** 281-3301. Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

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MOVIES

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru July 22: "Author! Author!" Beg. July 23: "The Best Little Whorehouse in Texas." #2—"Annie."

664. STONY BROOK—LOEWS— 751-2300. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Author! Author!"

666. WEST ISLIP—TWIN— 669-2626. #1—"Raiders of the Lost Ark." #2—Thru July 22: "Firefox." Beg. July 23: "The Thing."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru July 22: "Poltergeist."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru July 22: "Rocky III." Beg. July 23 (tent.): "Author! Author!"

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "E.T. the Extra-Terrestrial."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Rocky III."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Tron." #2—"Poltergeist." #3—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—"E.T. the Extra-Terrestrial." #2—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Best Little Whorehouse in Texas."

706. HARTSDALE—CINEMA— 428-2200. #1—"Blade Runner." #2—"Annie." #3—"Author! Author!" #4—"A Midsummer Night's Sex Comedy."

707. LARCHMONT—PLAYHOUSE— 834-3001. "A Midsummer Night's Sex Comedy."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1 & #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love." #4—Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Annie." #2—"Diner."

710. MOUNT VERNON—PARKWAY— 664-3311. Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "Star Trek II: The Wrath of Khan."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Raiders of the Lost Ark." #2—"Tron."

713. NEW ROCHELLE—RKO MALL— 636-8808. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Author! Author!" #2—"Young Doctors in Love." #3—"E.T. the Extra-Terrestrial." #4—"Poltergeist." #5—"A Midsummer Night's Sex Comedy."

715. NEW ROCHELLE—TOWN— 632-4000. "Rocky III."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru July 22: "Poltergeist." #2—"A Midsummer Night's Sex Comedy."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas." #2—Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "Rocky III." #3—"A Midsummer Night's Sex Comedy."

718. PEEKSKILL—HOLLOWBROOK DRIVE-IN— 528-4600. Program unavailable.

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Annie." #2—Thru July 22: "Author! Author!" #3—"Young Doctors in Love."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru July 22: "Firefox."

721. PLEASANTVILLE—ROME— 769-0720. "E.T. the Extra-Terrestrial."

722. RYE—RYE RIDGE— 939-8177. #1—"Tron." #2—"Author! Author!"

723. SCARSDALE—FINE ARTS— 723-6699. "Diner."

724. SCARSDALE—PLAZA— 725-0078. Thru July 22: "Dead Men Don't Wear Plaid."

726. WHITE PLAINS—COLONY— 948-8828. Thru July 22: "Firefox." Beg. July 23: "The Challenge."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Young Doctors in Love." #2—"Poltergeist."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Tron."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Rocky III." #2—"Young Doctors in Love."

731. YONKERS—KENT— 237-3440. Thru July 22: "Firefox." Beg. July 23: "Star Trek II: The Wrath of Khan."

732. YONKERS—MOVIELAND— 793-0002. #1—"E.T. the Extra-Terrestrial." #2—"Annie." #3 & #4—"A Midsummer Night's Sex Comedy."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru July 22: "Poltergeist." Beg. July 23 (tent.): "The Secret of NIMH." #2—"Tron."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. "E.T. the Extra-Terrestrial."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Rocky III." #2—"Poltergeist." #3—"Tron." #4—"Annie." #5—"Diner."

746. NEW CITY—TOWN— 634-5100. #1—"Author! Author!" #2—"A Midsummer Night's Sex Comedy."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"E.T. the Extra-Terrestrial." #2—"Young Doctors in Love."

748. NYACK—CINEMA EAST— 358-6631. Thru July 22: "Raiders of the Lost Ark." Beg. July 23: "The Best Little Whorehouse in Texas."

749. ORANGEBURG—ORANGEBURG— 359-6030. "Rocky III."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Young Doctors in Love."

751. PEARL RIVER—CENTRAL— 735-2530. "Author! Author!"

752. PEARL RIVER—PEARL RIVER— 735-6500. "Victor/Victoria."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Raiders of the Lost Ark."

755. STONY POINT—9 W CINEMA— 942-0303. "Firefox."

756. SUFFERN—LAFAYETTE— 357-6030. "Young Doctors in Love."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Tron."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"Author! Author!" #2—"E.T. the Extra-Terrestrial."

775. DANBURY—CINE— 743-2200. #1—"A Midsummer Night's Sex Comedy." #2—"Rocky III." #3—"Diner."

776. DANBURY—CINEMA— 748-2923. #1—"Young Doctors in Love." #2—Thru July 22: "Annie." Beg. July 23: "The World According to Garp."

777. DANBURY—PALACE— 748-7496. #1—"Tron." #2—"Poltergeist." #3—"Star Trek II: The Wrath of Khan."

778. DARIEN—PLAYHOUSE— 655-0100. "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Author! Author!" #2—"E.T. the Extra-Terrestrial."

780. FAIRFIELD—COUNTY— 334-1411 "Firefox."

781. GREENWICH—CINEMA— 869-6030. "E.T. the Extra-Terrestrial."

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782. **GREENWICH—PLAZA**— 869-4030. #1—"A Midsummer Night's Sex Comedy." #2—"Diner." #3—"Poltergeist."

783. **NEW CANAAN—PLAYHOUSE**— 966-0600. Thru July 22: "Rocky III." Beg. July 23: "The Best Little Whorehouse in Texas."

784. **NORWALK—CINEMA**— 838-4504. #1—"Bambi." #2—"Poltergeist."

785. **NORWALK—NORWALK**— 866-3010. Thru July 22: "Blade Runner." Beg. July 23: "The Challenge."

788. **SOUTH NORWALK—SONO**— 866-9202. Thru July 20: "Black and White in Color." July 21-23: "Dr. Strangelove"; "Being There." Beg. July 24: "Three Brothers."

789. **SPRINGDALE—STATE**— 325-0250. Thru July 22: "Chariots of Fire."

790. **STAMFORD—AVON**— 324-9205. #1—"Rocky III." #2—"Blade Runner."

791. **STAMFORD—CINEMA**— 324-3100. #1—"Young Doctors in Love." #2—"Tron." #3—Thru July 22: "Firefox." Beg. July 23: "The World According to Garp."

792. **STAMFORD—RIDGEWAY**— 323-5000. "Annie."

793. **TRUMBULL—TRANS-LUX**— 374-0462. #1—"Annie." #2—"A Midsummer Night's Sex Comedy." #3—Thru July 22: "Poltergeist." Beg. July 23: "The World According to Garp."

795. **WESTPORT—FINE ARTS**— 227-3324. #1—"Young Doctors in Love." #2—Thru July 22: "Rocky III." Beg. July 23: "The World According to Garp." #3—227-9619. "E.T. the Extra-Terrestrial." #4—226-6666. "A Midsummer Night's Sex Comedy."

796. **WESTPORT—POST**— 227-0500. "Diner."

798. **WILTON—CINEMA**— 762-5678. "Annie."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN**— 997-6873. #1—Thru July 22: "Raiders of the Lost Ark." #2—Thru July 22: "Das Boot." Beg. July 23: "The Best Little Whorehouse in Texas." #3—Thru July 22: "Firefox."

801. **HARRISON—WARNER**— 482-8550. #1—Thru July 22: "Porky's." #2—"The Sword and the Sorcerer."

803. **JERSEY CITY—HUDSON PLAZA**— 433-1100. #1—"Young Doctors in Love." #2—Thru July 22: "Poltergeist."

806. **SECAUCUS—LOEWS HARMON COVE**— 866-1000. #1—"Annie." #2—"Raiders of the Lost Ark." #3—"Rocky III." #4—"Poltergeist."

807. **SECAUCUS—LOEWS MEADOW**— 866-6161. #1—"Tron." #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love." #4—"Diner." #5—"Author! Author!" #6—"A Midsummer Night's Sex Comedy."

809. **WEST NEW YORK—MAYFAIR**— 865-2010. Thru July 22: "Firefox." Beg. July 23: "The Thing."

Essex County

810. **BLOOMFIELD—CENTER**— 748-7900. "Porky's."

811. **BLOOMFIELD—RKO ROYAL**— 748-3555. #1—"Author! Author!" #2—Thru July 22: "Firefox." Beg. July 23: "The Challenge."

813. **CEDAR GROVE—CINEMA 23**— 239-1462. "Tron."

818. **MAPLEWOOD—MAPLEWOOD**— 763-3100. Thru July 22 (tent.): "Ragtime."

819. **MILLBURN—RKO**— 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III."

821. **MONTCLAIR—CLARIDGE**— 746-5564. "E.T. the Extra-Terrestrial."

822. **MONTCLAIR—WELLMONT**— 783-9500. #1—"Poltergeist." #2—Thru July 22: "Blade Runner." Beg. July 23 (tent.): "The Secret of NIMH." #3—"Raiders of the Lost Ark."

825. **NUTLEY—FRANKLIN**— 667-1777. #1—"Bambi." #2—"Poltergeist." #3—"Tron."

827. **UPPER MONTCLAIR—BELLEVUE**— 744-1455. Thru July 22: "Rocky III." Beg. July 23: "The World According to Garp."

828. **VERONA—VERONA**— 239-0880. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

829. **WEST CALDWELL—CINEMA WEST**— 575-9085. "Author! Author!"

830. **WEST ORANGE—ESSEX GREEN**— 731-7755. #1—"Annie." #2—"A Midsummer Night's Sex Comedy." #3—"Young Doctors in Love."

Union County

840. **BERKELEY HEIGHTS—BERKELEY**— 464-8888. Thru July 22: "Raiders of the Lost Ark."

841. **CRANFORD—RKO**— 276-9120. #1—"Bambi." #2—"Raiders of the Lost Ark."

842. **ELIZABETH—ELMORA**— 352-3483. Thru July 22 (tent.): "Ragtime."

846. **LINDEN—TWIN**— 925-9787. #1—"E.T. the Extra-Terrestrial." #2—"Poltergeist."

848. **ROSELLE PARK—PARK**— 245-0358. Thru July 22: "Porky's."

849. **SUMMIT—STRAND**— 273-3900. "Tron."

851. **UNION—FIVE POINTS**— 964-3466. "A Midsummer Night's Sex Comedy."

852. **UNION—LOST PICTURE SHOW**— 964-4497. "My Dinner With Andre."

853. **UNION—RKO FOX**— 964-8977. "Young Doctors in Love."

854. **UNION—RKO UNION**— 686-4373. #1—"Annie." #2—"Author! Author!"

857. **WESTFIELD—RIALTO**— 232-1288. #1—Thru July 22: "Poltergeist." Beg. July 23: "The Best Little Whorehouse in Texas." #2—"E.T. the Extra-Terrestrial." #3—"Tron."

858. **WESTFIELD—TWIN**— 654-4720. #1—Thru July 22: "Firefox." #2—Thru July 22: "Blade Runner."

Bergen County

860. **BERGENFIELD—PALACE**— 385-1600. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube." Beg. July 23: "The Best Little Whorehouse in Texas."

861. **CLOSTER—CLOSTER**— 768-8800. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."

862. **EDGEWATER—LOEWS SHOWBOAT**— 941-3660. #1-"Star Trek II: The Wrath of Khan." #2—"Author! Author!" #3—"Poltergeist." #4—"Blade Runner."

863. **EMERSON—TOWN**— 261-1000. Thru July 22: "Firefox."

864. **FAIR LAWN—HYWAY**— 796-1717. #1—"E.T. the Extra-Terrestrial." #2—Thru July 22: "E.T. the Extra-Terrestrial." Beg. July 23: "The Best Little Whorehouse in Texas."

866. **FAIRVIEW—TWIN**— 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD**— 944-6900. #1—"Rocky III." #2—"A Midsummer Night's Sex Comedy."

868. **FORT LEE—SHARON**— 224-3032. "Annie."

873. **OAKLAND—TWIN**— 337-4478. #1—Thru July 22: "Poltergeist." Beg. July 23 (tent.): "The Secret of NIMH." #2—"Annie."

874. **PALISADES PARK—PARK LANE**— 944-1086. Program unavailable.

875. **PARAMUS—BERGEN MALL**— 845-4449. "A Midsummer Night's Sex Comedy."

876. **PARAMUS—CINEMA 35**— 845-5070. "E.T. the Extra-Terrestrial."

877. **PARAMUS—DRIVE-IN**— 368-1440. Thru July 22: "Kentucky Fried Movie"; "The Groove Tube."

878. **PARAMUS—RKO ROUTE 4**— 487-7909. #1—"Tron." #2—"Young Doctors in Love." #3—"Diner." #4—"Author! Author!" #5—"Blade Runner." #6—"Star Trek II: The Wrath of Khan." #7—"Annie."

879. **PARAMUS—RKO ROUTE 17**— 843-3830. #1—"Poltergeist." #2—"Rocky III."

881. **RAMSEY—INTERSTATE**— 327-0153. Program unavailable.

882. **RAMSEY—RAMSEY**— 327-2142. Program unavailable.

883. **RIDGEFIELD PARK—RIALTO**— 641-2115. Thru July 22: "Firefox." Beg. July 23: "The Thing."

884. **RIDGEWOOD—RKO WARNER**— 444-1234. #1—"Annie." #2—"Author! Author!"

885. **TEANECK—CEDAR LANE**— 836-3430. Thru July 22: "Bambi."

886. **TENAFLY—BERGEN**— 567-0004. Thru July 22: "Das Boot."

888. **WASHINGTON TOWNSHIP—CINEMA**— 666-2221. Program unavailable.

889. **WESTWOOD—PASCACK**— 664-3200. "Tron."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. 24, 31, 80, 114, 205, 223, 234, 303, 401, 404, 412, 419, 531, 541, 559, 567, 607, 617, 649, 663, 664, 706, 709, 719, 732, 745, 776, 792, 793, 798, 806, 830, 854, 868, 873, 878, 884

AUTHOR! AUTHOR!—(1hr. 50m., '82) An autobiographical self-celebration written by playwright Israel Horovitz. Al Pacino is Ivan Travalian, rambunctious New York playwright, who mans the kitchen and the breakfast table after the departure of his implacably remote wife, Gloria (Tuesday Weld). Ivan is left with no less than five children, ethnically assorted, and the calculated cuteness of his routines with the kids curdles your responses after about ten minutes. As directed by the indefatigable Arthur Hiller, the five kids are show-biz wisecrackers whose every urinary urge is exploited for comedy or pathos—you wish Hiller and Horovitz would let the kids pee in peace. A few scenes of New York theater life border on caricature, but Dyan Cannon, as a movie star making her Broadway debut in Ivan's new comedy, is delicious. If only she had a better role! PG. 23, 32, 60, 104, 111, 205, 223, 231, 300, 408, 411, 423, 426, 450, 517, 519, 528, 529, 541, 554, 567, 602, 628, 658, 663, 664, 668, 706, 714, 719, 722, 746, 751, 774, 779, 807, 811, 829, 854, 862, 878, 884

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) An adaptation of the Broadway musical comedy. With Burt Reynolds, Dolly Parton, Dom DeLuise and Jim Nabors. Dir. Colin Higgins. R. 41, 70, 109, 201, 206, 210, 212, 233, 304, 401, 403, 413, 418, 427, 439, 512, 523, 526, 533, 541, 573, 608, 632, 635, 642, 648, 653, 663, 702, 705, 708, 713, 717, 742, 748, 783, 800, 828, 857, 860, 864

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the *film noir* detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naïvely bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. 22, 32, 48, 93, 234, 236, 412, 418, 436, 508, 512, 530, 541, 552, 567, 602, 632, 635, 640, 656, 706, 785, 790, 822, 858, 862, 878

★ **BOB LE FLAMBEUR**—(1hr. 40m., '55) In French, Eng. subtitles. A great film, previously unreleased, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince visiting one card game or another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. PG. 16, 90

BOLERO—(2hrs. 53m., '82) In French and English, Eng. subtitles. The historical saga of four musical families from 1936 to the present. With James Caan, Geraldine Chaplin and Robert Hossein. Dir. Claude Lelouch. 62

CHALLENGE, THE—(1hr. 48m., '82) An American drifter is drawn into a private war between two brothers rooted in Samurai mysticism. With Scott Glenn, Toshiro Mifune and Donna Kei Benz. Dir. John Frankenheimer. R. 300, 401, 412, 447, 500, 503, 529, 552, 600, 726, 785, 811

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir*, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 88

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 58

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is muscleound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. 32, 442

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 16, 38, 46, 211, 534, 549, 550, 800, 886

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. The mythical fantasy of a small, mountain village in Japan possessed by the spirits of a nearby pond. With Tamasaburo Bando. Dir. Masahiro Shinoda. 90

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 6, 50, 93, 113, 202, 234, 305, 403, 420, 531, 536, 567, 606, 625, 632, 709, 723, 745, 775, 782, 796, 807, 878

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55, 558, 657

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. 57

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo

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Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 210, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 615, 620, 625, 633, 649, 653, 662, 700, 705, 708, 714, 721, 732, 740, 744, 747, 774, 778, 779, 781, 795, 807, 819, 821, 846, 857, 864, 876

FIREFOX—(2hrs. 16m., '82) Clint Eastwood's neo-conservative espionage drama based on a novel by Craig Thomas. An air-force pilot, Mitchell Gant (Eastwood), downed in Vietnam, has been suffering from the shakes ever since. British and American intelligence agents recruit him for a special mission to steal the latest and most advanced Soviet fighter-bomber, code named Firefox. The movie is a juvenile collection of stereotypes with a political kick, like an anti-fascist caper made before World War II that satirized the brutal manners of authoritarians while warning us of their dangerous potential. *Firefox* appears to be Clint's shot in the arm for an America traumatized by Vietnam, a nation that "has lost its will" to fight Communism. Even the most gaga Cold Warriors will be disappointed, however, because Eastwood doesn't stage the action sequences very convincingly. The aerial combat footage looks less real than the outer-space dogfights at the end of *Star Wars*. PG. 11, 30, 32, 83, 92, 99, 213, 236, 427, 436, 438, 447, 451, 453, 500, 503, 507, 508, 513, 530, 532, 535, 547, 549, 550, 568, 574, 619, 630, 635, 641, 655, 658, 666, 720, 726, 731, 755, 780, 791, 800, 809, 811, 858, 863, 883

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86

HEALTH—(1hr. 36m., '80) A satirical comedy about an election held at a health food convention in Florida. With Lauren Bacall, Glenda Jackson, Carol Burnett, James Garner and Dick Cavett. Dir. Robert Altman. PG. 7

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 56

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 61

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Reviewed in this issue. PG. 9, 24, 71, 88, 109, 201, 206, 211, 225, 307, 404, 412, 420, 439, 512, 519, 537, 541, 557, 567, 606, 625, 628, 634, 642, 651, 706, 707, 714, 716, 717, 732, 746, 775, 782, 793, 795, 807, 830, 851, 867, 875

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL—(1hr. 17m., '82) A performance of the British comedy group in 1981. With Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin. Dir. Terry Hughes and Monty Python. R. 74, 85

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 559, 852

NOT A LOVE STORY—(1hr. 15m., '82) A documentary about a young woman's experience in the world of pornography. With Linda Lee Tracey. Dir. Bonnie Sherr Klein. 51

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 14, 37, 58, 82, 92, 103, 104, 201, 203, 210, 224, 305, 403, 411, 418, 426, 448, 501, 527, 546, 554, 566, 570, 600, 603, 608, 621, 626, 629, 631, 632, 640, 667, 702, 714, 716, 727, 735, 745, 777, 782, 784, 793, 803, 806, 822, 825, 846, 857, 862, 873, 879

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 32, 442, 535, 542, 641, 801, 810, 848

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 37, 62, 83, 92, 105, 114, 201, 206, 210, 225, 308, 401, 413, 420, 423, 439, 523, 533, 540, 543, 561, 567, 604, 610, 616, 622, 630, 637, 640, 648, 653, 668, 701, 715, 717, 730, 745, 749, 775, 783, 790, 795, 806, 819, 827, 867, 879

SECRET OF NIMH, THE—(1hr. 22m., '82) An animated feature about a widowed mouse who seeks the help of mysterious rats to save her family. With the voices of Elizabeth Hartman, Dom DeLuise, Peter Strauss, Derek Jacobi and John Carradine. Dir. Don Bluth. G. 41, 70, 105, 114, 201, 410, 448, 526, 533, 541, 554, 570, 604, 621, 625, 626, 735, 822, 873

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The back-country settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. 16, 97

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie*. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture*, but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. 24, 33, 35, 72, 80, 531, 535, 603, 610, 664, 710, 731, 777, 862, 878

THING, THE—(1hr. 48m., '82) John Carpenter's monster movie is more disgusting than frightening, and most of it is just boring. Unlike the 1951 *Thing*, an entertaining B movie, Carpenter and screenwriter Bill Lancaster exploit the original premise of John W. Campbell Jr.'s 1938 science-fiction story, "Who Goes There?": The monster enters the body of a living creature, takes over its cells, bursts through the body and finally *becomes* the creature. Intending to create total paranoia, Carpenter makes the monster as hideous as possible, and releases a torrent of blood and viscera. But the filmmakers never dramatize the feelings of their indistinguishable characters, and the threat is entirely external. Set in drab rooms and hallways, and shot without a distinctive visual rhythm, *The Thing* is about as impersonal as a movie can be. With Kurt Russell. R. 14, 32, 41, 70, 97, 213, 438, 451, 453, 503, 507, 532, 547, 567, 568, 666, 809, 883

TRON—(1hr. 39m., '82) Reviewed in this issue. PG. 33, 202, 204, 303, 401, 408, 413, 426, 504, 521, 533, 562, 567, 573, 609, 613, 621, 625, 643, 651, 702, 712, 722, 728, 735, 745, 758, 777, 791, 807, 813, 825, 849, 857, 878, 889

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 16, 38, 76, 90, 232, 752

WITNESS, THE—(1hr. 50m., '67) In Hungarian, Eng. subtitles. A previously unreleased comedy about a hapless man whose innocence dooms him to a series of state arrests and promotions. With Ferenc Kallai. Dir. Peter Basco. 73

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) An adaptation of John Irving's novel, the fictional life story of writer T.S. Garp. With Robin Williams, Mary Beth Hurt, Glenn Close and John Lithgow. Dir. George Roy Hill. R. 22, 32, 48, 234, 561, 625, 776, 791, 793, 795, 827

YOUNG DOCTORS IN LOVE—(1hr. 36m., '82) A comedy-romance that parodies hospital soap operas. With Michael McKean, Sean Young, Patrick MacNee and Dabney Coleman. Dir. Garry Marshall. R. 6, 30, 54, 109, 203, 234, 306, 411, 417, 424, 428, 518, 531, 536, 541, 552, 558, 567, 573, 617, 625, 627, 632, 642, 643, 659, 708, 714, 719, 727, 730, 747, 750, 756, 776, 791, 795, 803, 807, 830, 853, 878

Revivals

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed.

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With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. 4

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 4

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. 2

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 86

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. 35

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42, 44, 92, 212, 410, 437, 448, 511, 516, 518, 529, 570, 605, 612, 645, 646, 784, 825, 841, 885

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 86

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 4

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? 2

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 39

CLOSE ENCOUNTERS OF THE THIRD KIND—(2hrs. 12m., '80) Steven Spielberg's "special edition" of his 1977 classic shows us the cathedral-like interior of the mother ship at the end of the movie. There are other additions and cuts that serve to emphasize even more strongly than before Richard Dreyfuss's transformation from ordinary husband and father to chief celebrant in a cult of zealous believers who have been "called"—altered by their encounters with an alien intelligence. The piety is a bit sticky here and there, but most of the movie is still buoyant and fresh. It's still the wittiest celebration of technology ever put on film. 89

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. 39

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 60, 788

GARDEN OF THE FINZI-CONTINIS, THE—(1hr. 35m., '71) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone—forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger and Lino Capolicchio. Dir. Vittorio De Sica. 47

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. 95

IT'S LOVE I'M AFTER—(1hr. 30m., '37) Leslie Howard and Bette Davis have a lot of fun chewing up the scenery in this bitchy comedy about the egotistical co-stars of a Shakespearean troupe. Olivia de Havilland plays the sweet young thing who falls for Howard's Romeo act. 10

KENTUCKY FRIED MOVIE—(1hr. 30m., '77) An onslaught of anything-goes satire, some of it weak, but with an excellent parody of kung-fu films and some amusing TV spoofs. Dir. John Landis. 20, 41, 70, 78, 97, 99, 109, 201, 206, 210, 213, 233, 403, 410, 413, 508, 512, 526, 533, 541, 554, 603, 605, 629, 702, 708, 713, 742, 828, 860, 861, 877

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 16, 46

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 7

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 95

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet are all glorious. 2

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 86

MARKED WOMAN—(1hr. 36m., '37) Eduardo Cianelli as a Lucky Luciano-type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls (she tells Cianelli, "I'll get you if I have to come back from the grave to do it!"); Humphrey Bogart, not yet his true self, as a Tom Dewey-like prosecutor. Fine, fierce thirties-Warner melodrama. Dir. Lloyd Bacon. 10

MURMUR OF THE HEART—(1hr. 50m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. 95

NINOTCHKA—(1hr. 50m., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting and even a match for the diamond-hard Ina Claire. With Melvyn Douglas, who is a bit too low-key but very nice. Dir. Ernst Lubitsch. 2

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. 10

PÉPÉ LE MOKO—(1hr. 15m., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful Parisian who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. 10

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 2

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. 97

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. 45, 111, 208, 212, 300, 304, 416, 428, 447, 450, 503, 511, 513, 526, 529, 542, 544, 545, 547, 548, 549, 555, 567, 574, 600, 622, 635, 639, 640, 644, 645, 658, 666, 705, 710, 712, 717, 748, 754, 800, 806, 822, 840, 841

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 10

SHOP AROUND THE CORNER, THE—(1hr. 30m., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing. . .you know. All the other parts are exquisitely cast and played as well, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemutlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. 2

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. 10

STARDUST MEMORIES—(1hr. 31m., '80) Woody Allen plays Sandy Bates, a famous film director who martyrs himself to his foolish, adoring fans at a meet-the-filmmaker weekend sponsored by a prominent critic. The movie is Woody's imitation of *8 1/2,* Fellini's masterpiece about a director panicking and coming apart at the seams. Woody's anguished mixture of boasting and self-laceration is exhausting—even a little sordid. With Marie-Christine Barrault, Jessica Harper, and Charlotte Rampling. 86

SWEPT AWAY—(1hr. 56m., '75) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. 47

THINGS TO COME—(1hr. 39m., '36) A fanciful, exciting film depicting world war, the ruin of the western world, and the beginning of a new civilization in the year 2036. Based on an H.G. Wells story, it's better than it sounds. With Raymond Massey and Sir Cedric Hardwicke. Dir. William Cameron Menzies. 89

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 47

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Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W of Bdway (586-6510). All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome back! A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Mon.-Sat. at 8, Sat. at 2, $20-$30. Wed. at 2, $18-$28. **Eugene O'Neill Theater,** 230 W 49th (246-0220). 2 hrs., 40 min. Credit cards.

BLUES IN THE NIGHT—A musical conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Jean DuShon. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith and Benny Goodman. Tues.-Thurs. at 8; Wed. at 2, $19-$22; Fri. at 8 & Sat. at 7 & 10; Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Holly Hunter, Peter MacNicol, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. On 7/26, Lisa Brown takes over from Wanda Richert. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD. . .—and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Wed. at 2, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

THE PIRATES OF PENZANCE—Gary Sandy, George Rose, Kaye Ballard, Patrick Cassidy, and Pam Dawber in the Gilbert and Sullivan operetta; directed by Wilford Leach. As of 7/27 James Belushi replaces Gary Sandy and Peter Noone replaces Pat Cassidy. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's comedy about an actor and the many women in his life. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Fri. at 8, $20.50-$22.50; Sat. at 7 & 9:45, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$25; thru 8/28. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 7:30: Wed. & Sat. at 2; $18.50-$24. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W 44th (221-6425). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

ABERCROMBIE APOCALYPSE—Negro Ensemble Company presents Paul Carter Harrison's drama, set in the living room of a mansion and involving the butler/caretaker, a mulatto woman and a mid-twenty-year-old "punk-styled" white man; with Graham Brown, Barbara Montgomery, and Tim Lynch; directed by Clinton Turner Davis. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7:30; $9-$14. **Westside Arts Theater,** 407 W. 43rd (757-2410)Closed

ALL OF THE ABOVE—A musical entertainment with songs by Michael Eisenberg; directed by Tony Berk; with Ann Morrison, Linda Gelman, Michelan Sisti, Ed Ellner. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30, Sun. at 3:30; $11-$13. **Perry St. Theater,** 31 Perry St. (255-9186).

BROKEN TOYS—Mime Keith Berger plays a toy soldier in a musical about a girl who finds her childhood toys have become life-sized. With Debra Greenfield; directed by Carl Habers. Tues-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$15. **Actors Playhouse,** 100 7th Ave. (691-6226).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, Cynthia Harris, Nicolas Surovy, Zeljko Ivanek, and

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Concetta Tomei; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Charles Kimbrough, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FOX—Allan Miller's play, based on the D. H. Lawrence novella, stars Jenny O'Hara, Anthony Heald, and Mary Layne. About a soldier who visits an isolated English farmhouse kept by two women and shatters their private world. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $14.50-$16.50. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. **Fairbanks Theater,** 432 42nd St. (239-4321).

HERRINGBONE—David Rounds stars in a new musical by Tom Cone, Skip Kennon, and Ellen Fitzhugh; directed by Ben Levit. Rounds plays nine different roles and Skip Kennon acts as piano player on stage. Tues.-Fri. at 8, Sat. at 7, Sun. at 3 & 8; $10-$12. Playwrights Horizons, **Mainstage Theater,** 416 W. 42nd (279-4200).

JANE AVRIL—Jane Marla Robbins's comedy about the dancer who epitomized the belle epoch, with Robbins as Jane and Kevin O'Connor as Toulouse-Lautrec; directed by Albert Takazaukas. Tues.-Fri. at 8, Sun. at 7, Sat. at 7 & 10, Sun. at 3; $14-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE LEARNED LADIES—Moliere's comedy in a new verse translation by Richard Wilbur, starring Philip Bosco, Rosemary Murphy, and Richard Kavanaugh; directed by Norman Ayrton. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $8-$20; thru 8/1. Haft Theater, 227 W. 27th (563-1555).

LIFE IS NOT A DORIS DAY MOVIE—Neva Small, Boyd Graham and Mary Testa in a musical revue with book and lyrics by Boyd Graham music by Stephen Graziano; directed by Norman Rene. And it's all about breaking into show business. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15. **Top of the Gate,** 162 Bleecker St. at Thompson (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$22.95; from 7/27. **Orpheum,** 126 Second Ave. (477-2477).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Mon., Wed., Thurs., Fri. & Sat. at 8, Sun. at 3, Wed. at 2; $8-$12; **Quaigh Theater,** 108 W. 43rd (221-9088).

THE MUSIC KEEPER—Play by Elliot Tiber and Andre Ernotte about a confrontation between Wagner's daughter-in-law and an American opera director. Action takes place in 1979. With Jan Miner and Dennis Bacigalupi. Thru 8/8. **South St. Theater,** Theater Row, 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE REGARD OF FLIGHT—Bill Irwin stars in a wonderful, vastly entertaining event that pokes fun at theatrical styles and conventions. Mon., Wed., Thurs.-Sat. at 8, Sun. at 3; $16.50-$18. **American Place Theater,** 111 W. 46th (247-0393).

SAFETY IN NUMBERS—A music and dance revue of the 20s; directed by Allan Charlet. Fri. & Sat. at 8, Sun. at 3; $6. **Carter Theater,** 250 W. 43rd (391-1880).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. 9/23-25, Christopher Durang subs for Jeff Brooks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

Theater Companies

ADELPHI FESTIVAL THEATER—John Guare's *House of Blue Leaves.* Tues.-Thurs. at 8, Wed. at 2:30, Fri. at 8:30, Sat. at 5 & 9, Sun. at 7; $6.75-$15; thru 7/25. **Adelphi University,** Garden City, N.Y. (516-741-2314).

AFRO-AMERICAN STUDIO—Peter Shaffer's *Equus,* Wed. & Thurs. at 7:30, Fri. at 8, thru 7/31. *Dream on Monkey Mountain,* Derek Walcott's tale of a West Indian charcoal seller, Sat. & Sun. at 8, Sun. at 3; 7/24-8/1. Both directed by Ernie McClintock; $7. **Renny Theater,** 2357 Adam Clayton Powell Blvd., betw. 137th & 138th (289-5900).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in America in the early 1900s; by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Tues.-Thurs. at 8, Wed. at 2, Sat. at 8:30, Sun. at 2 & 5:30; $10-$12; thru 9/6. **YM-YWHA,** 344 E. 14th St. (674-7200).

JONES BEACH THEATER—The season opens with a revival of *Grease,* with book, music, and lyrics by Jim Jacobs and Warren Casey. Thru 8/1. Call RE 9-4200 for information about public transportation; 516-221-1000 if you're going by car.

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545). (See *Abercrombie Apocalypse* in off-Broadway listing.)

N.Y. ACTORS THEATER—Jeff Wanshel's *The Disintegration of James Cherry,* a comedy about a youth torn by conflict among his loved ones; directed by Doug Broyles. Thurs.-Sat. at 7:30, Sun. at 4; $4; 7/22-8/15. **18th St. Playhouse,** 145 W. 18th (596-2948). Howard Reifsnyder's *The Guys in the Truck* is about the activities of remote control trucks that cover football games; directed by David Black. Wed.-Sat. at 8; $4; 7/21-8/14. **ATA,** 314 W. 54th (581-3044).

NEW YORK SHAKESPEARE FESTIVAL—Moliere's *Don Juan,* adapted by Donald Frame and directed by Richard Foreman; with John Seitz, Roy Brocksmith, Pamela Payton-Wright. Thru 7/24 at the **Delacorte Theater** in Central Park (535-5630). Enter the park at 81st & Central Park West or 79th & Fifth. Free. Get there early.

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* Jose Cabrujas *El Dia Que Me Quieras,* in Spanish in repertory thru August; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—Joseph Papp's production of *The Comedy of Errors,* directed by Gloria Skurski. Free at various outside locations through the five boroughs; thru 8/1. Phone 877-6810 for specifics as to time and place.

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

TROUPE THEATER—Downstairs, Sutton Vane's *Outward Bound;* and upstairs, Ibsen's *Hedda Gabler;* thru 8/1. **Troupe,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARSENIC AND OLD LACE—Revival of the Joseph Kesselring's thriller/comedy, directed by Ellyn Grant and Michael Gibbens. Thurs.-Sat. at 8; $5; thru 8/7. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

CHAOS AND HARD TIMES—A dark comedy about mother love by Brandon Cole, directed by Laurence Maslon. Thurs.-Sun. at 8; $5; 7/22-8/8. Westbeth Theater, 151 Bank St. (691-2272).

CHICAGO CITY LIMITS—Musical comedy revues, half set, half created from audience suggestions. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10; $7.50-$10. **Jan Hus Theater,** 351 E. 74th (772-8707).

THE COUNTRY WIFE—William Wycherly's play, directed by Andres Castro. Fri.-Sun. at 8; $5; thru 7/25. **West Side Repertory,** 252 W. 81st (666-3521).

DANIEL HARRIS AND FRIENDS—A one-man musical comedy revue, directed by Michael Chapman. Wed.-Sun. at 8; $6; 7/28-8/1. **No Smoking Playhouse,** 354 W. 45th (582-7862).

THE DEATH OF BARON VON RICHTHOFEN AS WITNESSED FROM EARTH—A new musical with book, music, lyrics, and direction by Des McAnuff. The Baron of the title was the famed Red Baron and the action takes place during WWI; starring John Vickery with Bob Gunton, Robert Joy, Mark Linn Baker, and Peggy Harmon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 8/8. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

A DIFFICULT BORNING—The poetry and prose of Sylvia Plath in a dramatic compilation; directed by Anita Khanzadian, with Donna Davis, Mary Hamill, Etain O'Malley, and Elizabeth Perry. Tues., Wed. & Fri. at 8, Thurs. at 7 & 9; $4; thru 7/30. **American Renaissance,** 112 Charlton St. (929-4718).

DON JUAN IN HELL—Bernard Shaw's classic, directed by Alex Iglesias. Thurs.-Sat. at 8, Sun. at 3:30; thru 8/15. **Aardvark,** 47 E. Houston (226-9691).

EAT THE CLOCK—Music revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. & Sat. at 10:30; $6; Thru 7/31. **78th St. Lab,** 236 W. 78th (595-0850).

EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Edward McGowan, Deborah Petti. Fri. at 8, Sat. at 7 & 10; $7. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

THE GAME OF LOVE AND CHANCE—Pierre de Marivaux's eighteenth century French comedy, directed by Marat Yusim, with a company of American actors. Mon.-Wed. at 7:30; Sun at 2 & 7; $6; 7/19-28. **Educational Alliance,** 197 East Broadway (724-9957).

A HATFUL OF RAIN—Revival of Michael Gazzo's play, directed by Tom Bonasera. 7/22-24 at 8; $3; **Little Theatre,** Queens College, Kissena Blvd. & the LI Expressway (parking available) (520-7573).

JAZZ-SET—Ron Milner's play about the adventures of a jazz sextet; directed by Norman Riley. Thurs.-Sun. at 7:30; thru 8/1. **New Federal Theater,** 466 Grand St. (598-0400).

KASPAR—Peter Handke's play about an autistic adolescent; directed by David Kronick. Tues.-Sat. at 8; $6; thru 7/24. **Vineyard Theater,** 309 E. 26th (869-3530).

NEVER SAY DIE—Frank Higgins's play about a Yankee catcher turned minor league manager; directed by Christopher Hanna. Tues.-Sat. at 8; $4; 7/27-8/14 (plus an 8/15 perf. at 8). **Classic Theater,** 114 W. 14th (242-3900).

THE OLDEST PROFESSION—Two one-acters, Sean O'Casey's *Bedtime Story* and Lewis John Carlino's *Snowangel;* directed by Joel Bassin. Thurs.-Sun. at 7; $4; thru 8/1. **PSW Studio,** 243 W. 55th (362-1207).

MERCENARIES—James Yoshimura's play directed by Jody McAuliffe, which traces the fates of three Americans on a Caribbean Island. Tues.-Sun. at 8; Sun. mat. at 3; $8. Thru 8/1. **Women's Interart Center,** 549 W. 52nd (279-4200)

RED, HOT AND BLUE—Revival of Cole Porter's musical comedy, with script by Howard Lindsay and Russell Crouse; directed by Barbara Vann; about a lottery and politics and love. Wed. & Thurs. at 8, Fri. & Sat. at 9, & Sat. (7/31 at 8); $4-$6; thru 7/31. **Medicine Show,** 6 W. 18th St. (255-4991).

THE UNEXPECTED GUEST—Agatha Christie's tale of a traveler who has an accident and goes to telephone for help. Thurs.-Sat. at 8, Sun. at 3, $6; thru 8/1. **Alvina Krause Theater,** 306 W. 38th (564-3293).

VICTIMS OF DUTY—Eugene Ionesco's play in which he highlights ordinary people in ridiculous situations; directed by Herman Badad and Val Bisoglio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15. **Colonnades Theater,** 428 Lafayette St. (673-2222).

WEEDEN, FINKLE & FAY—A comedy revue with an award-winning comedy group, directed by Mark Zeller. Saturday nights at 8:30; $6. **78th St. Theater Lab.** 236 W. 78th (595-0850).

WITNESS FOR THE PROSECUTION—Agatha Christie's classic courtroom drama; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 7/22-8/15. **Apple Corps Theater,** 601 W. 51st (664-0027).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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SOLOS

57th Street

ED RUSCHA—Prints from 1970 to 1982 including "word images" and "odors" from TV commercials, thru 8/30. Jacobson/Hochman, 24 W. 57th (581-8346). Mon.-Fri. 10-6. Also new drawings, thru 7/30. Castelli, 4 E. 77th (288-3202). Mon.-Fri. 11-5.

Madison Avenue and Vicinity

ROBERT DONLEY—Social statements in multiple view, naive perspectives, some of New York City, thru 7/30. Knowlton, 19 E. 71st (794-9700).

SUSAN EDER/DIANE MAYO—Constructed photographic images/Intimate still lifes, narratives in oils and colored pencil drawings. Thru 7/30. Siegel, 29 E. 73rd (288-9200). Tues.-Fri. 10-5.

DON GUMMER—An abstract stone, steel, and marble sculpture, thru 8/15. Seagram Plaza, 375 Park (572-7379).

EDWARD MAYER—A stacked wood lath environmental sculpture, thru 7/31. Central Park Zoo, Birdhouse, Fifth at 64th (541-8423). Tues.-Sun. 12-6.

JAMES PILE—The kitch exploits cf the "Arizona Kid," thru 8/7. PM & Stein, 903 Madison (734-3373).

KATSUKAWA SHUNSHO (1726-1793)—The Kabuki in woodblock prints, thru 7/31. Ronin, 605 Madison (688-0188).

SoHo

VERNON BREJCHA—Blown glass, thru 7/31. Greenespring, 72 Greene (925-9565).

A. DALLA COSTA—Sensual fantasies using bold planes of color, thru 7/31. Weston, 149 Mercer (226-4141).

FRIEDEL MALLINCKRODT—Expressionist paintings, thru 7/22. Alternate Space, 431 W. Broadway (966-2520).

JUNE MOSS—Sketchy representational themes in richly textured oils, thru 8/28. Inroads, 150 Mercer (226-6622).

ANGEL SUAREZ—Collaged elements some based on old masters, thru 7/31. Cayman, 381 W. Broadway (966-6699).

Other

DEAN CADY/BEVERLY OWEN—An installation using hand prints on windows/Lightworks. Thru 7/31. Windows on White, 55-62 White (269-0320).

CHARLES FAHLEN—"Crouching Dogs," a large sculpture, thru 8/30. Hammarskjold Plaza Sculpture Garden, 2 Hammarskjold Pl (861-3115).

DAVID HARE/FREDERICK KIESLER—Nine welded steel sculptures constructed between 1944 and 1959/"Galaxy," an environmental piece of interlocking wooden sections designed for a performance of Milhaud's The Poor Soldier in 1948. Thru 8/13. Grey, NYU, 33 Washington Pl (598-7603). Mon.-Fri. 11-7pm.

PENNY KAPLAN—A linear sculpture of Gothic arches in painted steel, thru 9/1. St. Peter's, Lexington at 54th (935-2200).

NGUYEN QUYNH—Subtle oils and watercolors, some with Oriental themes, thru 7/27. Noho, 542 LaGuardia Pl (473-9619).

RADOVAN TRNAVAC-MICA—Large surreal canvases of blue-green figures, refuse, dice, thru 7/29. Noho, 542 LaGuardia Pl (751-0332). Daily 1-11pm.

ZEPHYR—Underground grafitti, thru 7/25. 51X, 51 St. Marks Pl (420-0296). Wed.-Sun. 3-9pm.

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Tues.-Fri. 11-5. Canright, Clough, Dudley, Way, thru 7/30.

BERMAN—50 W. 57th (757-7630). Mon.-Fri. 10-5. Paintings, drawings, sculpture by young artists Dwyer, Lipski, Smith, Stikas, Toscano, thru 7/30.

BLUMHELMAN—20 W. 57th (245-2888). Mon.-Fri. 10-6. Drawings by Bochner, Hunt, Longo, Salle, thru 7/30.

DEL RE—41 E. 57 (688-1843). American and European works from the gallery's collection, thru 7/31.

DENAGY—29 W. 57th (421-3780). Gallery artists plus ceramics by Rosenblatt, thru 7/30.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Works on paper by Avery, Kuniyoshi, Marsh, thru 9/3.

ERIC—61 E. 57th (371-9270). Mon.-Fri. 9:30-5:30. Contemporary American and French impressionists, thru 8/30.

ESMAN—29 W. 57th (421-9490). Mon.-Fri. 10-5:30. An invitational including iconic vertical wall sculptures by Jones, childlike images by Solien, thru 7/30.

FISCHBACH—29 W. 57th (759-2345). Tues.-Fri. 10-5. Blaine, Cady, Freilicher, Hornak, thru 8/13.

FITCH-FEBVREL—5 E. 57th (688-8522). Mon.-Fri. 10-5:30. Belle Epoque Women by Legrand, Raffaelli, Tissot, Villon, thru 7/30.

FRUMKIN—50 W. 57th (757-6655). Mon.-Fri. 11-5. A self-portrait by Beal, "The Clairvoyant" by Brown, a watercolor view of Rome by Pearlstein, thru 8/14.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Barlach, Klimt, Kollwitz, Grandma Moses, thru 9/3.

GETLER/PALL—50 W. 57th (581-2724). Prints published by ULAE including Dine, Frankenthaler, Johns, Steinberg, thru 7/30.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Members Cavallon, Gechtoff, Vicente, thru 7/31.

HAMILTON—20 W. 57th (765-5915). Rotating members, thru 7/30.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

HEIDENBERG—50 W. 57th (586-3808). Baber, Bonnard, Edelmann, Moore, Pissarro, Vuillard, thru 7/30.

KENNEDY—40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30. Central Park in paintings by Sheets and Wright, thru 7/30.

LUMBARD—38 E. 57th (421-3494). Studies for major works by ten contemporaries, thru 7/31.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. The American scene by Bishop, Cadmus, Etnier, Prestopino, thru 7/30.

MULTIPLES—24 W. 57th (977-7160). Broodthaers, van Elk, Kiefer, Paladino plus time sequence color photos by Eder, thru 8/30.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Paintings and drawings by Close, Dine, Dubuffet, Rothko, sculpture by Nevelson, Noguchi, thru 7/30... French 19th & 20th century prints including Gauguin, Toulouse-Lautrec; thru 7/30.

PROTETCH—37 W. 57th (838-7436). Mon.-Fri. 10-6. Gallery members Armajani, Burton, Ferrara, Gehry, Graves, Rossi, thru 7/30.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 10-5:30. Hammond, Marcus, Trieff, Werner, thru 9/6.

WASHBURN—42 E. 57th (753-0546). Two generations of abstract painting by the Masons, thru 7/30.

ZARRE—41 E. 57th (752-0498). Daphnis, Pereira, Sawka, Von Wiegand, thru 7/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Fri. 10-6. Old Master prints by Canaletto, Cranach, Durer, Tiepolo, Rembrandt, thru 8/6.

CDS—13 E. 75th (772-9555). South American masters Botero, Figari, Morales, Tamayo, Torres-Garcia, thru 8/14.

DAIRY—Central Park, 65th between Zoo and Carousel (397-3156). *New Yorker* Magazine covers depicting Central Park, thru 8/30.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Drawings and paintings by Kulicke, York, collage constructions by Herder, sculpture by Roseman, thru 8/20.

ELEMENTS—766 Madison (744-0890). Ceramic works by Beglin, Wilhelmi, and jewelry with northwest coast imagery by Hall, thru 8/7.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5:30. Sculpture including Crozier's haunting man aching to escape from a woman, deKooning's "Seated Woman," and "Airline Pilot" by Westermann, thru 9/17.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Watercolors, oils, graphics by Coreale, Fasanella, Ferron, Sokol, thru 9/6.

KRAUSHAAR—724 Fifth (307-5730). Mon.-Fri. 10-5. 20th century American paintings and sculpture, New York City in graphics, thru 8/30.

LERNER-HELLER—956 Madison (861-9010). "Dead or Alive," by Bustinza, Lawson, Youngblood, thru 7/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30.

MILLER—724 Fifth (246-1625). Mon.-Fri. 10-5:30. Landscapes by Amenoff, Bourgeois, deKooning, Garet, Guston, O'Keeffe, thru 7/31.

PORTRAITS, INC.—985 Park (879-5560). Mon.-Fri. 10-6. Portraits by Greene, Kinstler, Passantino, Shikler, thru 8/31.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

SEAGRAM—375 Park (4th fl) (572-7379). Mon.-Fri. 10-4. New York City by Abbott, Bacon, Estes, Feininger, Haas, Hopper, Marsh, thru 7/22.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Over 150 original works done for illustrations in *The Saturday Evening Post, Collier's, Sports Illustrated,* thru 7/30.

SOLOMON—959 Madison (737-8200). Tues.-Fri. 10:30-5:30. Lichtenstein, Louis, Rauschenberg, thru 7/30.

STONE—48 E. 86th (988-6870). Works from the past season, thru 7/30.

TERRY-ENGELL—22 E. 76th (535-9800). 17th century Dutch and Flemish paintings, French 19th century works including Fantin-Latour, thru 8/30.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Summertime by Avery, Ault, Marin, thru 8/30.

WALTER—1015 Madison (249-8518). Blue canvases, thru 8/28.

Soho

BROMM—90 W. Broadway (732-6196). By appt. Castoro, Cutforth, Generalli, Pinto, Rosenberg, Saganic, thru 7/30.

CENTRAL FALLS—478 W. Broadway (533-9481). Voodoo ceremonial banners, 7/20-8/22.

COOPER—155 Wooster (674-0766). Mon.-Fri. 10-5. Changing group exhibits, thru 8/31.

COWLES—420 W. Broadway (925-3500). Mon.-Fri. 10-5. Alexander, Davis, Villalba, Boulkos, Longobardi, thru 8/30.

DYANSEN—122 Spring (226-3384). Constructed paintings by Bradley, Christoparo, Hornyak, thru 8/29.

HELLER—71 Greene (966-5948). Tues.-Sun. 11-6. Furniture, wood objects, glass by 25, thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Mon.-Fri. 10-5. Gallery artists Bieser, Brady, Eddy, Nicastri, Nice, Schonzeit, Tworkov, thru 9/3.

HUTCHINSON—138 Greene (966-3066). Major works by gallery artists, thru 7/31.

JACK—138 Prince (966-4235). Sixteen artists including pencil drawings of people by Frankston, miniature landscapes by Harling, thru 9/12.

MARINO—489 Broome (431-7888). Rotating members, thru 7/24.

META—87 Mercer (431-3232). Multi-media graphics by Bengston, Tamasauskas, thru 8/21.

PINDAR—127 Greene (533-4881). Members, thru 7/31.

SEMAPHORE—462 W. Broadway (228-7990). Tues.-Fri. 12-6. Colescott, Freeman, Schwartz, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Collage and paint by Forsell, symbols in a theatrical environment in acrylics by Wall, layered oils by Wong, large people by Wye, thru 7/24.

SPRING STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Glass invitational featuring ten artists, thru 8/15.

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THORP—419 W. Broadway (431-6880). Tues.-Fri. 11-5. Strong personal visions by Barth, Feinstein, Lees, True, thru 7/30.

TOLL—146 Greene (431-1788). Mon.-Fri. 11-5. Connelly, Fyfe, Saltz, thru 7/24.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mon.-Fri. 12-6. Potency in horned African masks and statues, thru 7/30.

AICH—842 Broadway (226-7433). Tues.-Sun. 10-6. Iroquois artists, thru 7/31.

ART ACROSS THE PARK—Central Park, Van Cortland Park, Bronx, Prospect Park, Brooklyn (886-7021). 23 artists set up their outdoor site works; included are Armajani, Bechera, Oji, Skoglund, Whiten, thru 3/31.

ART ON THE BEACH—Battery Park City Landfill, Gate No. 19 at Chambers and West (619-1955).Wed.-Sun. 12-5:30. Thirteen artists including Aycock, Oppenheim, Pinto, Wood, Younger, performances by Cunnings, Steady, Wada, thru 9/12.

AVERY FISCHER HALL—Broadway and W. 65th. 28 African, Pacific Island, and Pre-Columbian objects on loan from the Michael C. Rockefeller Wing of the Met., thru 7/27.

CENTRAL PARK SOUTH OUTDOOR ART—Central Park South at Sixth and 59th. An open-air promenade of arts, crafts on north sidewalk, 8/21, 22.

CONDESO/LAWLER—119 W. 25th (741-2377). Drawings by McNulty, Strassle, Weider, thru 7/30.

DELAHUNTY—291 Church (226-2519). Fabricated images "beyond photography," thru 7/31.

FEDERAL HALL—26 Wall (596-4593). Mon.-Fri. 9-5. Drawings, paintings, and sculpture by New York City school children, thru 7/28.

FOUNDATIONS—80 Warren (233-5376). Totems, masks, fetishes by four young native American artists, thru 7/24.

FREIDUS—158 Lafayette (925-0113). Albers, Gibbons, Logis; three sculptors over five years, thru 7/31.

GLASSMASTERS GUILD—621 Avenue of the Americas (924-2868). Mon.-Fri. 11-5:30, Thurs. til 6:30, Sat. 10-5. Summer in New York in glass including a neon swimmer, a stained glass beach, thru 9/3.

GUILD HALL—158 Main Street, East Hampton (516-324-0806). Collaborative works by 42 poets and artists including Krasner, Rivers, Dash, King, Koch, Moss, Chang, thru 8/1.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Cuban painters, thru 7/31.

INTERNATIONAL TYPEFACE CORPORATION—2 Hammarskjold Pl (371-0699). Mon.-Fri. 12-5. 200 graphic designs from all over the world, thru 7/30.

KABER—900 First (308-2040). An invitational, thru 7/31.

MALL OF CUNY—33 W. 42nd (790-4331). Mon.-Fri. 9-6. 100 Polish and Soviet theater posters, thru 8/30.

MANHATTAN PSYCHIATRIC CENTER, Sculpture Garden, Ward's Island (288-7650). Daily 10 to sundown. 96 outdoor sculptures by Freemont, Dill, Bourgeois, Kazuko, Weyhe, thru 8/30.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Small scale sculpture by Belcher, diamonds and planets in paint by Garrett, quantum abstractions by Montana, thru 7/31.

NOHO—542 LaGuardia Pl (473-9619). Tues.-Sun. 12-6. "Hot Stuff" by fifteen including Barnett, Guzman, Sheirr, Sisko, 7/20-8/8.

PARRISH—25 Job's Lane, Southampton (516-283-2118). Tues.-Sat. 10-5., Sun. 1-5. The Long Island Landscape, 1914 to 1946 including Hassam, Marin, O'Keeffe, Stella, thru 8/1.

PELLICONE—47 Bond (475-3899) and 89 Job's Lane, Southampton (516-283-6833). Pencil fantasies by Juranich, surrealist figures by Pellicone, garden watercolors by Wilentz, thru 7/23.

PORTNOY-GOODMAN/JORDAN-VOLPE—Main Street, Amagansett (516-267-6644). Ceramicists from the 19th century to the contemporary, thru 7/31.

RYAN—452 Columbus Avenue (799-2304). Summer in New York City in 30's and 40's by Cabral, Muench, Quincy, thru 7/28.

WILLSON—42B Job's Lane, Southampton (516-283-7430). Thurs.-Mon. 11-6, Sun. 12-5. Collaged paintings by Huntington, fiber jewelry by Hunziker, thru 7/22.

Photography

J.S. CARTIER—New York City parks, thru 7/30. Arsenal, Fifth at 64th (360-8141). Mon.-Fri. 9:30-4:30.

LIONEL DELEVINGNE—American parades, civic events, protests and portraits, thru 7/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30.

ELEVENTH STREET—330 E. 11th (673-2024). Sat.-Sun. 1-6, Wed. 7-9pm. Summer by Anik, Dotter, Konig, Racioppo, Speier, thru 7/25.

LORRAINE ENGELHARDT—Color abstractions of boats, thru 8/30. Woods, 718 Madison (831-7614).

STEPHEN GERMAN—Sequential images of a saxophonist and a lady, thru 7/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8pm, Fri., Sat. 3-10pm.

STEPHEN F. HARMON—People and places of New York City, thru 7/24. Donnell Library, 20 W. 53rd.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. Statesmen from 1886 to 1944 by Salomon; early color photography by Genthe, Meys, Lumiere, thru 9/12.

SANDRA IVANY—Morocco, thru 7/30. Camera Club of NY, 37 E. 60th (223-9751).

JANAPA—303 W. 13th (741-3211). Wed.-Sun. 12-5, 7-10pm. Brazil by Magalhaes, Nogueira, Vater, thru 7/31.

ROLLIE MCKENNA—Portraits of Dylan Thomas, thru 7/31. Books & Co., 939 Madison (222-6100). Mon.-Sat. 10-7, Sun. 11:30-6.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. "Rated X," by Brandt, Cox, Kertesz, Muybridge, Sandor, thru 7/31.

PFEIFER—825 Madison (737-2055). Mon.-Fri. 10-5:30. Plants and flowers including Dorr's flower still life from the 20's and Sudre's images of the 50's, thru 7/30.

SUSAN PHILLIPS—Textures, flowers, "The English Suite" at close range, thru 8/29. Gallery III, Snug Harbor Cultural Center, Staten Island (448-2500). Wed.-Sun. 1-5.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Tues.-Sat. 1-5. Italian landscape and architecture dating from the late 1850's to the 1890's by Alinari, Lombardi, McPherson, Ponti, Salviati, thru 7/31. Then by appt.

SEA CLIFF PHOTOGRAPH—310 Sea Cliff Avenue, Sea Cliff, L.I. (516-671-6070). Ships under sail from 1910 to 1960, thru 7/29.

SOHO PHOTO—15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm. Interpretations of New York City by members, thru 8/15.

RON TERNER—Intertwined abstracted nudes, thru 8/1. Focal Point, 278 City Island (885-1403).

UKRAINIAN MUSEUM—203 Second (228-0110). The lost architecture of Kiev, thru 8/30.

BARRY WINIKER—Ten of the world's modern luxury liners, thru 9/15. Seamen's Church Institute, 15 State (opposite Battery Park) (269-2710).

WITKIN—41 E. 57th (355-1461). Tues.-Fri. 11-6. Members, 7/20-8/20.

J. ZINGLER—Painted photos/Imaginary images by Burgos, Friedman, Grimaldi, Krims, Pfahl, thru 8/29. Floating Foundation of Photography, Pier 40 South at W. Houston (242-3177). Thurs.-Sun. 12:30-6.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 9/26... The Douglass Morse Howell Retrospective; thru 9/26. Also **Museum II** at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 9/26.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; 7/27-10/6.

ASIA SOCIETY—725 Park Ave. (288-6400). Sat., Mon.-Wed. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Nagasaki and Yokohama Prints from the Richard Gump Collection; thru 8/29... Angkor Wat: A Photographic Essay by Ezra Stoller; thru 8/18.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Canadian Contemporary Printmakers; thru 8/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. String Quartet: An Installation by Patrick Ireland; thru 7/25... Marquetry Furniture; thru 9/26... The Emily Winthrop Miles Collection of Wedgwood... Discovering the Maya: Photographs by A.P. Maudslay; thru 8/29... New Talent: including Bloch, Clefo, Klein, & others; thru 8/1... Black Folk Art in America: 1930-1980; thru 9/6... Sicily: Legacy of a Civilization; thru 8/29.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. The Jacquard Loom: Recent Experiments; thru 8/22... Basketry: Tradition in New Form; thru 8/22... The Column: Structure and Ornament; thru 8/22... Button, Button; thru 8/22.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Hail Leviathan! An Exhibition of The Forbes Whaling Collection; thru 10/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Wed.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... The New York School: Four Decades, Guggenheim Museum Collection and Major Loans; thru 8/29.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. The Canadian Group of Seven/"The Eight" Americans: Rebels and Renegades; thru 8/1.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Tues. til 8. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries; thru 7/25... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 7/25... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29... Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15... Torah Ornaments by Moshe Zabari; thru 8/29... Jewish Themes/Contemporary American Artists; thru 9/12... Israel in Antiquity.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22... Works of Art in Glass... France in the Golden Age: Seventeenth Century French Paintings; thru 8/22... Rodin's Gates of Hell; thru 3/6... Continental Silver; thru 9/5... Spirit and Ritual: The Morse Collection of Ancient Chinese Art; thru 9/5... Buildings on Paper; Rhode Island Architectural Drawings, 1825-1945; thru 9/15... The Boston Public Garden Sketchbook of Maurice Prendergast; thru 9/5. **The Cloisters**, Fort Tryon Park: Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31... Carolingian and Romanesque Illuminated Manuscripts; thru 7/31. Closed during August.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Myrna Baez: 1971-1981 Retrospective; thru 8/22.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to

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MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. $1.50, children and seniors 75 cents. Hall of Fame... Great Comic Cats; thru August.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Architectural New York; thru 9/12... Dolls Magic Journey; thru 9/6... Noah's Arks, and other Animals; thru 9/6.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Aaron Kurzen: Sterealities; thru 9/12... 1981 Artist-in-Residence; thru 9/26.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... For 25 Years: Prints from ULAE; thru 9/7... The Architecture of Richard Neutra: From International Style to California Modern; 7/24-10/12.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Terry Lee Dill: Sculpture/Drawings; 8/1-9/26.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. On and Off the Wall: Three Dimensional; thru 8/29... Science and Nature in Medals and Coins; thru 9/27.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Currents: Al Souza & Mary Stoppert; thru 7/29.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... The Female Touch: The Ladies' Periodical as a Reflection of an Age; thru 9/12.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Melville, Whitman and New York; thru August... Golden Age of the Private Press; thru 8/31... Redouté: The Rembrandt of Roses; thru 8/31... James Stephens: Irishman; 7/19-2/28... The Tôkaidô Road; thru 8/12. **Library at Lincoln Center**, 111 Amsterdam Ave. Closed Sun. Jooss; thru 8/28... Igor Stravinsky: A Centennial Exhibition; thru 9/25.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Arthur Leipzig: Photographs of Jewish Life Around The World; thru 8/1... Harold Bruder: The Vault Series; thru 8/1.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Images of Dignity: Retrospective of Charles White; thru 8/31... Ritual and Myth: A Survey of African American Art; thru 11/1... Harlem Heyday: Photography of James VanDerzee; thru 9/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Works of Edward Ruscha; thru 9/5... New American Art Museums; thru 10/10... Sculpture of the Sixties: Selections from the Permanent Collection; thru 9/5.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale Sept. **East**, 219 E. 67th St. (570-4141). 7/20 at 10: Furniture, Paintings, Photographs & Decorative Objects including Works of Art & Pottery. On view from 7/16. 7/22 at 10: Jewelry. On view from 7/17.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale Sept. **York Ave. Galleries**, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 7/21 at 9:30 & 2: Sotheby's Arcade Auction. On view from 7/16.

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South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Concerts

Monday, July 19

MOSTLY MOZART—Festival Orchestra, David Zinman conductor; pianist Emanuel Ax, cellist Yo-Yo Ma. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7.

WEATHER REPORT—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 7. $7.

WENDY LAYMAN, flutist/**CHRISTINE DIWYK,** pianist. Messiaen, Poulenc, Borne. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERT HAUVER, singer-guitarist. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

DENISE KAHN, pianist, with cellist and violinist. Interlude, at 137 Greene St., 5th floor, at 7:30. $5.

RANDY SANDKE QUINTET—Bryant Park, behind the Public Library, Fifth Ave. and 40th-42nd Sts., at 12:15. Free.

WEST VILLAGE CHORALE SUMMER SING—Gwen Gould conducts open readings of the Mozart Requiem and Bach's *Christ Lag in Todesbanden.* St. John's in the Village, Waverly Pl. and W. 11th St. (243-6192), at 7:30. $3.50.

JULIUS GROSSMAN ORCHESTRA, with violinist Josiah Steiner. Mozart, Sarasate, Beethoven. Dreiser Community Center, 177 Dreiser Loop, Co-Op City, Bronx, at 8. Free.

WILLIS MCGANG—Rock music. Bronxdale Park, 1818 Watson Ave., Bronx, at 8. Free. (Rain date, 7/20.)

STEVE LANE—Comras Mall, Bronx, at 7:30. Free.

SCIPIO SARGEANT—I.S. 206 B, Bronx, at 7:30. Free.

CHUCK MANGIONE—Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8:30. $11.50, $12.50.

Tuesday, July 20

MOSTLY MOZART—Tokyo String Quartet, with pianist Emanuel Ax, cellist Yo-Yo Ma. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7.

WASHINGTON SQUARE FESTIVAL ORCHESTRA, HORACE MANN CHORUS, Johannes Somary conducting. Soprano Cynthia Richards Hews, alto Jacqueline Pierce, tenor Stephen Oosting, bass Thomas Hews, violinist Gerald Tarack. Bach's Brandenburg Concerto No. 2; Schubert's Symphony No. 5; Beethoven's *Romance* in G; Mozart's "Coronation" Mass. Washington Square Park, Fifth Ave. below 8th St., at 8. Free. (If rain, NYU Loeb Student Center, 566 La Guardia Pl.)

ELIZABETH MILIO, soprano/**DAN FRANKLIN SMITH,** pianist. Granados, Respighi, Cimara, Charpentier, Brahms, E. Siegmeister. Trinity Church, Broadway at Wall St., at 12:45. Free.

ANDREW BOLOTOWSKY, flutist/**BONNIE ISBEY,** clarinetist/**DONALD VENEZI,** bassoonist. Trinity Church Noonday Cafe, Broadway at Wall St., at 1:30. Free.

JAMES R. LAWSON, carillonneur. Leuning, MacBride, Wallace, White. Preceding an organ recital by Larry King. Riverside Church, the Drive at 122nd St., at 6:30. Free.

LOUIS KILLEN—"Geordie" dialect stories, mining and industrial songs. Manhattan Laboratory Museum sculpture garden, 314 W. 54th St. (594-8833), at 7:30. $4. Take chair or blanket.

MITCH FROHMAN—Latin music. City Hall steps, between Park Row and Broadway, at noon. Free.

MARCO RIZO—Latin American orchestra, with drummer Candido, dancer Sondra Messina, guitarist Jesus Duran. Fort Tryon Park Playground, Broadway and Dyckman St., at 7. Free. (Rain date, 7/21.)

MUSIC LIVE—A listen-and-play jam session. Rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson conducts open readings of Beethoven's Mass in C and Haydn's *The Creation* (excerpts). CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4, includes score, refreshments.

BROOKLYN BACH FESTIVAL—Vocal and instrumental works. First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $6.

NATIONAL CHORALE, Martin Josman director. Music from Broadway. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

JULIUS GROSSMAN ORCHESTRA—Bronx Park East at Lydig Ave., at 8. See 7/19 for program. Free.

NICK PAONE—Ciccarone Park, Bronx, at 7:30. Free.

ARLO GUTHRIE/DAVID BROMBERG—Folk music. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8:30. $10.50, $11.50.

Wednesday, July 21

MOSTLY MOZART—See 7/19.

GUGGENHEIM CONCERT BAND—Percy Grainger-Robert Russell Bennett Festival, Ainslee Cox conductor. Damrosch Park, Lincoln Center, at 8. Free.

JEFFREY JOSEPH NUSSBAUM, trumpeter/**ALLISON KNOPF NUSSBAUM,** pianist/**RON CARSON,** trumpeter. Program includes world premiere of Jim Theobald's *Nut Tree Meditation.* Tompkins Square Library, 331 E. 10th St., at 2:30. Free.

CHANTICLEER—Renaissance music. Federal Hall, 26 Wall St., at 12:30. Free.

VOICE INCORPORATED, vocal trio. Pier 11, Gouverneur Lane and South St., East River, a block south of Wall St., at 12:30. Free.

GOTHAM CITY BRASS PLAYERS—From Gabrieli to Sousa. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

WARREN CHIASSON QUINTET—St. Bartholomew's Church Terrace, Park Ave. and 50th St., at 12:15. Free.

GEORGE COLEMAN QUARTET, jazz/**AN CLAIDHEAMH SOLUIS,** Irish dance and music. Bell Plaza, Sixth Ave., 41st-42nd Sts., at noon. Free.

HOWIE MANN'S BIG STAGE BAND—World Trade Center Plaza at 12:15. Free.

TAKSIM—Sudan Baronian's fusion of Middle Eastern and jazz music. At Black Beans, 132 W. 24th St. (243-2979), at 9 and 11. $6.

SPRING FEVER, swing band of the 1930s. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 5. Free.

LAURA MANN—Jazz. Schomburg Library, 102 W. 136th St., at 8. Free. (Rain date, 7/22.)

JULIUS GROSSMAN ORCHESTRA, with tenor Larry Bakst. Brahms's *Variations on a Theme by Haydn;* operatic arias. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free. (If rain, A. Lincoln H.S. Auditorium, Ocean Pkwy. and West Ave.)

CHAMBER MUSIC—Pierrepont St. Playground, Brooklyn Heights Promenade entrance, at 7:30. Free.

STEVE LANE—Henry Hudson Memorial, Bronx, at 7:30. Free.

SMOKEY ROBINSON—Westbury Music Fair, Westbury, L.I. (516-333-0533) at 8:30. $12.75.

Thursday, July 22

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor. Avery Fisher Hall at 8. Sold out.

AIR SUPPLY/LIVINGSTON TAYLOR—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 7:30. $12.50-$17.50.

GUGGENHEIM CONCERT BAND—See 7/21.

BOEHM QUINTETTE—Cambini, Foerster. St. Paul's Chapel, Broadway at Fulton St., at 12:45. Free.

MAC BENFORD'S OLD-TIME BAND—South St. Seaport at 8. $5. Take a blanket or chair.

TRI-WORLDS STRING TRIO, mandolin, guitar, bass. Jazz. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

STRING FEVER/JILL JEFFREY—Port Authority Bus Terminal, main floor, north wing, Eighth Ave. and 41st St., at 4. Free.

ANDREW ASCH CONTEMPORARY JAZZ OCTET—Original music. Bryant Park, behind the Library at Fifth Ave. and 40th-42nd Sts., at 12:15. Free.

SHELLEY GORDON BAND—Pier 11, East River at South St. and Gouverneur Lane, a block South of Wall St., at 12:30. Free.

BOBBY BROOKES AND TRIO—New/old songs, gospel. Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 7. Free. (Rain date, 7/23.)

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts open readings of Vaughan Williams's *Hodie* and Handel's *Judas Maccabeus* (excerpts). CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4, includes score, refreshments.

PANN BRASS QUINTET—Classical music. Jeanette Park, 55 Water St., at noon. Free.

BROOKLYN PHILHARMONIC, Bruce Ferden conductor; soprano Elaine Malbin. Arias and works by Rossini, Bizet, Gounod, Puccini, Strauss, Loewe, Lehar. Midwood Field, Ave. K. and E. 16th St., Brooklyn, at 7:30. Free.

NEW WORLD ORCHESTRAL SOCIETY/WOODWIND QUINTET/THE REVELATIONS, with doo-wop sounds. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7:30. Free.

BARGEMUSIC CHAMBER PLAYERS—Haydn's String Quartet Op. 76, No. 2; Bartók's String Quartet No. 6. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

PEGGY LAWRENCE—Co-Op City, Section 5, Bronx, at 7:30. Free.

N.Y. SALSA ALL-STARS—People's Park, Bronx, at 7:30. Free.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble, Simon Lindley conductor; pianist Stephanie Brown; RSCM Princeton Boys' and Men's Choir. Schütz's Psalm No. 150; Stravinsky's Mass (1948); Schubert's "Trout" Quintet. Katonah, N.Y. (914-232-4206), at 4:15. $7.50.

RIGHTEOUS BROTHERS—Westbury Music Fair, Old Westbury, L.I. (516-333-0533), 8:30. $12.75.

Friday, July 23

MOSTLY MOZART—Festival Orchestra, David Zinman conductor; pianist Alexis Weissenberg, soprano Elly Ameling. Mozart's Symphony No. 13; Beethoven's Piano Concerto No. 3; three Mozart concert arias; Haydn's Symphony No. 95. Avery Fisher Hall at 8. $7.50, $9.50. Pre-concert recital at 7.

ANGELA BOFILL—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. and Hudson River (249-8870), at 7. $7.

GEORGE BENSON—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8 and midnight. $17.50-$22.50.

GUGGENHEIM CONCERT BAND—See 7/21.

LA CHARANGA FANICA—Latin jazz and salsa band. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

MARIE DE ROSA, pianist. Brahms, Beethoven, Chopin. Interlude, at 137 Greene St., 5th floor, at 8. $5.

ROBERT SECRIST, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

ROBERT ROSS BAND—Blues, other music. Summerpier at South St. Seaport, at 8. Free.

DAVID GOTTLIEB/ANTHONY COLEMAN—New works by both. Inroads, 150 Mercer St. (226-6622), at 10. $5.

GRACE CHURCH CHORAL SOCIETY SUMMER SING—Johannes Somary leads an open reading of Mendelssohn's *Elijah.* Church, Broadway and E. 10th St. (254-2000), at 7:30. $3, includes score, refreshments.

BROOKLYN PHILHARMONIC—Cadman Plaza Park, Boro Hall, Brooklyn Heights, at 7:30. Free. See 7/22 for program.

APPLE BRASS QUINTET/STEVE BROWMAN SEXTET—Prospect Park 9th St. Bandshell, Brooklyn, at 8. Free.

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SEUFFERT BAND, George F. Seuffert conducting. Crocheron Park Lake Rd., Bayside, Queens, at 8. Free.

JULIUS GROSSMAN ORCHESTRA—Kissena Park, Oak Ave. and 164th St., Flushing, Queens, at 8. Free. See 7/21 for program.

METROPOLITAN OPRY—String band, with traditional folk, pop, contemporary music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

KOOL & THE GANG—Westbury Music Fair, Westbury, L.I. (516-333-0533), at 9:30. $13.75.

Saturday, July 24

MOSTLY MOZART—See 7/23.

NATIONAL CHORALE, Martin Josman director. Music by Sondheim, including excerpts from "Company," "West Side Story," et al. Damrosch Park, Lincoln Center, at 8. Free.

ANATOLE FOGEL—International pop music. Interlude, at 137 Greene St., 5th floor, at 5. $5.

DIANE HALPRIN, violinist. Bach, Mozart, Paganini. Phyllis Lynd Concert Party (877-8233). Grace and St. Paul's Church, 123 W. 71st St., at 8:30. $7.

AMERICAN CONCERT BAND—World Trade Center Concourse, at 1 and 2. Free.

ROBERT ROSS BAND—See 7/23.

BROOKLYN PHILHARMONIC—9th St. Prospect Park Bandshell, Brooklyn, at 8. Free. (If rain, John Jay auditorium, Seventh Ave. and 5th St.) See 7/22 for program.

GUGGENHEIM CONCERT BAND—Ainslee Cox, Dorothy Klotzman conductors. Grainger-Bennett Festival sampler. Seaside Park, Brooklyn, at 8. Free.

THE SPIRIT OF THE DELTA—James "Son Ford" Thomas, artist and Mississippi Delta-blues musician. Concert-demonstration. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission, $2.

JEFF SAMAHA SINGERS—Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass. Take chair. (Rain date, Sun. at 1.) Free.

MOONFLOWER—Disco/rock music. 241 Van Buren St., Brooklyn, at 3. Free.

CHICAGO—Rock music. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 6:30 and 10:30. $12.75, $13.75.

WATERLOO VILLAGE FESTIVAL—Festival Orchestra, Gerard Schwarz conducting; pianist Samuel Lipman. Berlioz, Syzmanowski, Rimsky-Korsakov. Stanhope, N.J. (201-347-4700), at 8:30. $8, $10.

CARAMOOR FESTIVAL—Festival Orchestra, James Conlon conductor; Rudolf Firkusny, pianist. Schubert's "Unfinished" Symphony; Mendelssohn's Piano Concerto No. 1; Mozart's Symphony No. 41, "Jupiter." Katonah, N.Y. (914-232-4206), at 8:30. $8-$16.

SUMMERFARE '82—Golden Chordsmen Barbershop Quartet. SUNY Purchase, N.Y. (914-253-5949), at 10:30 p.m. Free.

MUSIC ON THE HUDSON—County Symphony, Stephen Simon conducting; cellist Evelyn Elsing. Tchaikovsky program includes Symphony No. 5, *1812* Overture (with cannons). Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Picnicking from 6:30; informal lawn entertainment at 7. Tent, $6; lawn, $5.

Sunday, July 25

GUGGENHEIM CONCERT BAND—Ainslee Cox conductor; duo-pianists John and Richard Conti-Guglia, baritone Ronald Rodgers, pianist Kathryn Ando. Grainger-Bennett Festival finale. Damrosch Park, Lincoln Center, at 8. Free.

LI PI HSIEH, pianist. Bach, Schubert, Chopin. Interlude, at 137 Greene St., 5th floor, at 7:30. Free.

ST. PETER'S CHURCH—At 5: Jass Vespers, with the L.D. Frazier Group. Offering. At 7: Exa Louise Brown, pianist. Lexington Ave. and 54th St. (935-2200). $3.

SWEET ROSE REVUE—Country-western and original songs, by Anna Epstein and Janice Buckner. Whitney Museum sculpture court, Madison Ave. and 75th St., at 4. Free with museum admission, $2.

JOSH JOFFEN, singer-songwriter with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BOEHM QUINTETTE—Chamber music from mid-18th century to today; also works of Falla. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park Music Grove, Queens, at 3. Free.

A GEORGE GERSHWIN FESTIVAL, by the Brooklyn Opera Society and Celebrate Brooklyn; first performance of special production. Conductor David Amram, with pianist Heidi Upton, the Vereen Gospel Singers, soloists Teresa Merritt and Edward Pierson. *Porgy and Bess* (excerpts), *Rhapsody in Blue, Cuban Overture,* et al. Prospect Park 9th St. Bandshell, Brooklyn, at 8. Free. (If rain, John Jay auditorium, Seventh Ave. and 5th St.)

BARGEMUSIC CHAMBER PLAYERS—At 4. See 7/22 for details.

BROOKLYN PHILHARMONIC—Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 7:30. Free. Take a chair. See 7/22 for program.

THE SPIRIT OF THE DELTA—See 7/24.

PANDEAN WIND PLAYERS—Chamber music. Sunset Park, Seventh Ave. and 43rd St., Brooklyn, at 5. Free. Take a chair. (Rain date, 8/1.)

DITTO EDWARDS—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., at 3. Free.

CHICAGO—At 3 and 7:30. See 7/24 for other details.

SUMMERFARE '82—At 2: Brooklyn Philharmonic, Tania Leon and Chen Xieyang conductors. Program of Chinese music. At 5:30: Open-air concert. SUNY at Purchase, N.Y. (253-5949). Both free.

CARAMOOR FESTIVAL—Pianist Elisabeth Leonskaja (New York debut). Brahms, Mussorgsky. Katonah, N.Y. (914-232-4206), at 5:30. $12.50.

WATERLOO VILLAGE FESTIVAL—Chamber Music Picnic. Groups perform all around the grounds. Stanhope, N.J. (201-347-4700), at 3. $4.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 7/25: *The Pirates of Penzance,* by Gilbert and Sullivan. 7/28-8/8: *Ruddigore.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). Sun. at 3. $7.

MOZART OPERA PROJECT, by Mannes College of Music. Concert versions, in English. 7/22 and 24, *Cosi fan Tutte,* Joshua Green conductor. 7/23 and 25, *La Finta Giardiniera,* Ignace Strasfogel conductor. 157 E. 74th St. (737-0700), all at 7. $5.

Dance

Netherlands Dance Theatre
At the Metropolitan Opera House

THRU 7/24—$8-$30. 7/19 at 8: *Wayfarer, November Steps, Svadebka (Les Noces).* 7/20 at 8: *Say Bye Bye, Dream Dances, House of Bernarda Alba.* 7/21 at 8: *Say Bye Bye, Dream Dances, House of Bernarda Alba.* 7/22 at 8: *Children's Games, Nomads, Sinfonietta.* 7/23 at 8: *Say Bye Bye, Dream Dances, House of Bernarda Alba.* 7/24 at 2: *Say Bye Bye, Dream Dances, House of Bernarda Alba.* 7/24 at 8: *Symphony of Psalms, Nomads, Sinfonietta.*

Other

MARIE BROOKS DANCE THEATER—Young people performing dances of Africa and the Caribbean. Central Park, 72nd St. Naumburg Bandshell. 7/22 at 7:30 (rain date the next day). Free.

CAROLINE VARGA DINICU—Dances of the Middle East. Cooper-Hewitt Museum Garden, 2 E. 91st (860-6868). 7/20 at 6:30. Free.

MIYAKO KATO DANCE COMPANY—*Arabesque* and *Point—A Distant View—Cantata.* Asia Society auditorium, 725 Park Ave. (944-6300). 7/21 at 8. $10.

JOSE LIMON DANCE COMPANY, with the New York Choral Society, organist Anthony Newman. *Moor's Pavanne, Missa Brevis,* other works. Summerfare '82, at SUNY Purchase, N.Y. (914-253-5949). 7/23 at 8:30, $10, $12; 7/24 at 3, $8 and $10, and at 8:30, $10 and $12; 7/25 at 8, $8 and $10.

MOVEMENT + MODERNISM—Susan Brown and Meg Eginton. Rotunda of Federal Hall National Memorial, 26 Wall St. at Broad (431-1620). 7/22 at noon. Free.

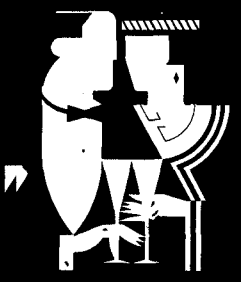
RUSH DANCE—Patrice Regnier's *Intuition,* with guest dancer Sallie Wilson (for first night of run only), and other selections from the repertory. Marymount Manhattan Theater, 221 E. 71st (431-7051). 7/21-24 at 8. $7.

BART STUYF MOVEMENT GROUP—*Spiegels (Mirrors),* a dance work on scaffolding by a troupe from Holland. La Mama ETC, 74A E. 4th St. (475-7710). 7/20-25 at 8, 7/24, 25 also at 3. $8 (children $4).

VERTICES/D.J. MCDONALD AND DANCERS—*Squares of the Earth,* conceived, written, and choreographed by D.J. McDonald; music by Paul Hunt and Paul Galasso. White Dog Studio, 54 White St. (966-6347). 7/22-25 at 8:30. $5.

WHORL, Lee Nagrin's new two-hour dance piece. St. Mark's Church-in-the-Bowery, Second Ave. and 10th St. (279-4200). Wed.-Sun. at 7:30; thru 7/31. $8.

ALTRI TEMPI



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OTHER EVENTS

Happenings

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. at 2:30 and 8. $14.75, $17.75,

14th ST.'S FIESTA DE SANTIAGO APOSTOL takes over "little Spain," a.k.a. the block between Seventh and Eighth Aves., 7/22-25. As usual with this mini-fair, there'll be music, dancing, and lots of eating, all with a lively Hispanic flavor, plus some arts and crafts. Most of the entertainment happens in the evening, but the finale is a street mass in front of Our Lady of Guadalupe Church at noon on Sun.

CONTINUING PLEASURES The Abigail Adams Smith Museum, the 1799 house at 421 E. 61st St., will remain open Wed. evenings in July, from 5 to 8. Besides viewing the house with its antiques, paintings, and design, visitors can wander in the summertime garden. Admission $1 (838-6878)... July's lunchtime lecture series at the Urban Center is "Forum on Forms," with remaining dates and subjects 7/20—"Grand Central, the Design Struggle"—and 7/27—"Grand Central, Toward the City of the Future." Deborah Nevins and Milton Newman are the respective speakers, at Madison Ave. and 51st St. Free. At 12:30; take a lunch, and coffee will be provided (935-3960)... "That City Feeling," a showing of Stephen F. Harmon's color photographs of New York's diverse people and places, winds up 7/24. It's open daily till then, at the Donnell Library Center, 20 W. 53rd St. Free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

WALT DISNEY'S GREAT ICE ODYSSEY New all-star production, with Mickey, Donald, and skaters Jamie-Lynn Kitching and John Carlow as Cinderella and her Prince. With other top skaters, in a musical "melodrama." World premiere, at Byrne Meadowlands Arena, E. Rutherford, N.J. (201-935-3900). 7/20, 21, 26, 27 at 7:30; 7/22, 23, 29, 30 at 1:30 and 7:30; 7/24, 31 at 11, 3, and 7:30; 7/25, 8/1 at 1 and 5:30. $6-$9.50. The show will be at the Nassau Coliseum, L.I., 8/3-8, and at Madison Square Garden 8/10-29.

DANNON ROAD RUNNERS CLUB RACE, a 7-mile run, takes off at 9 a.m. on 7/24, and features runners from 6 to 60-plus. Purdys in Westchester County is the site, with start-off and wind-up at Purdy's School, off Rte. 684. The course record is 33:47, set last year, and the trek is a scenic one, around Titicus Reservoir. This race will be preceded by a 2-mile "developmental fun-run."

Tours

NEW YORK'S FIRST SUBURB—East and West Village. Municipal Art Society Discover New York walk (935-3960). 7/24,25 at 2; meet at Cooper Union, 8th St. and Fourth Ave. $5. Canceled if rain.

SLOANE HOUSE Y walking tours. 7/19 at 10 a.m.: SoHo; 7/19 at noon: Lower Manhattan. 7/20 at 10: Chinatown. 7/22 at 10: Greenwich Village; 7/22 at 6: Chinatown. 7/23 at 10: Lower Manhattan; 7/23 at 6: Greenwich Village. From the Y, at 356 W. 34th St. (760-5850). $1 each.

SMALL JOURNEYS—Thru Aug: weekday tours of various areas of the city. Mon., 6-8: City Hall Hi-Jinks; meet in front of Woolworth Bldg., Broadway and Park Pl... Tues., 10 a.m.-noon: London in New York — Stuyvesant, Gramercy, Madison Squares; meet at St. George's School, off NE corner of Third Ave. and 16th St... Wed., 6-8: Brooklyn Heights, the 19th-century preserved; meet on Manhattan side of Brooklyn Bridge, under Municipal Bldg. arches, Centre and Chamber Sts... Thurs., 10 a.m.-noon: Wall St. to South St. Seaport — the lore of finance and the lure of the sea; meet at Trinity Church, Broadway and Wall St... Thurs., 4-6: SoHo, galleries and cast-iron buildings; meet outside Castelli and Mary Boone galleries, 420 W. Broadway near Spring St... Thurs., 6-8: Greenwich Village, Paris in New York — legends of love and literati; meet at Washington Square Arch, Fifth Ave. below 8th St... Fri., 6-8: the swinging West Side; meet at the Dakota, Central Park West at 72nd St. (533-6342.) $5 each.

UPPER WEST SIDE—Two-hour tours of historic area, with On the Town Adventures and the West Side YMCA. Three different tours: 7/24, 7/31, 8/7. Each at 11 a.m., from the Y, 5 W. 63rd St. (580-0252). $4.75.

NEW YORK BOTANICAL GARDEN, Bronx (220-8700). Tour the Garden's natural areas and gardens. 7/25 at noon, meet at Watson Bldg. $1.50.

URBAN PARK RANGERS WALKS—All on 7/25. Van Cortlandt Park history walk: parade grounds, Indians, family lore; meet at 1, Van Cortlandt Park Golfhouse, Bronx (822-4454)... Tree walk in Prospect Park, Brooklyn; meet at 1, Picnic House, PPW and 5th St. (856-4210)... Summer landscapes in Staten Island; take lunch and art/photo supplies; meet at 10 a.m., Forest Ave. and Clove Lakes Park Stream (442-1304). All free.

MURRAY HILL, with Adventure on a Shoestring (265-2663). 7/25, meet at 12:30, NE corner of 34th St. and Madison Ave. $4.50.

CENTRAL PARK TOUR—"Equestrian Statuary." Meet at the Dairy, west of the zoo at 65th St. off Fifth Ave. Free.

CENTRAL PARK ON HORSEBACK—7/21 at 6. You must sign up in advance: call Claremont Stables (724-5101) to reserve your horse ($16 an hour). No novice riders, please.

LOWER EAST SIDE—With Trekking New York (786-1411). 7/25 at 2, meet at East Broadway, Essex and Rutgers Sts. $4.

DOWNTOWN MANHATTAN—Tour on roller skates with 92nd St. Y, 7/25, led by Felix Cuervo. Meet at City Hall at 11 a.m. Call 427-6000, ext. 179, to pre-register. $6.50.

FLOWERS AT SUNSET—Discover seasonal flowers in a new light. Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 7/21, at 6:30. $4.

FIELD TRIPS, with wild foods in mind. Walk with Steven Brill and learn about plants you never knew existed. Take tools for digging — you can bring back what you find along the way, and learn how to use it at home. 7/24, Kissena Park, Queens. 7/25, Prospect Park, Brooklyn. Phone for directions and details (291-6825). From 11:30 a.m. to 5; $15.

REGULARLY SCHEDULED TOURS—42nd St., 3-hour river-to-river tour by Robert Kupferman of On the Town Adventures. Every Fri., meets at noon, N.E. corner of First Ave. and 42nd St. Canceled if rain (580-0252). $6... Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755)... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65... Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. $1... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. Next home games: 7/29, 7/31 at 7:35, 7/30 at 8:05, 8/1 at 1:35, vs. Pittsburgh... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 7/19, 20, 21 at 8, vs. Seattle. 7/23, 24 at 8, 7/25 at 2, vs. California.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 7/25 at 7:30, vs. San Diego.

TENNIS—Mutual Benefit Life Open, 7/24-8/1.Grand Masters competition, 7/24-26, with Ken Rosewall, Bobby Riggs, Alex Olmedo, Dick Scott, Mal Anderson, others. Sat. and Sun. at 1, Mon. eve.; $7. Main men's and women's draw plays beginning 7/26, with Noah, Ramirez, Stockton, Ruzici, Casale, others. Orange Lawn Tennis Club, S. Orange, N.J. (201-762-6220).

BOXING—W.B.C. world featherweight title fight. Miranda vs. Sanchez, other bouts. Madison Square Garden (564-4400), 7/21 at 8. $11-$31.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (641-4700). Thru 8/2: daily except Tues. Post time, 1 p.m. $2.

Children

FUNZAPOPPIN MAGIC SHOW—Michael Taubenslag Productions, at Jan Hus Theater, 351 E. 74th St. (772-9180). 7/25, at 1:30. $3.

PINOCCHIO, with Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 7/19, at 1:30; 7/20-22, at 10:30 and 1:30; 7/23 at 10:30. $3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In Children's Bookshop: 7/24 at 1:30, Janis and Burton Franklin with peg-wooden dolls. 7/25 at 1:30, folk tales from Puerto Rico, by Pura Belpré.

MOBILE RECREATION, at Union Square Park, Fouth Ave. and 14th-17th Sts. 7/22, 10-noon, 1-3: swimming. Free.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 7/24, Laura Simms and her own "Evelope the Antelope." Free.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Wed. at 7, Sat. at 7, Sun. at 5:30. $4 minimum, $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). During July and August, Mon.-Fri. 9-4 only. $15 a day for workshops in fossil casting, filmaking, painting, and more.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). "What's Up," a gallery program for 1st through 6th-graders.Thru 8/28, Wed.-Sat. at 1. Meet in the museum's lobby by the stairs 15 minutes before starting time. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Mon.-Thurs. 1-4; Fri.-Sun., closed. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Daily activities are based on this show.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

DRAGON GARDEN—47 Division St., 966-6180. Casual. Chinese-Shanghai. Spcls: shrimp with crispy seaweed, orange flavor beef, dragon & phoenix. Open daily 11 a.m.-10 p.m. Private room for banquets. **(I)** MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomale with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St. 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4:00. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, fillet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D daily 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Sat.-Sun. 4-4 a.m. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal

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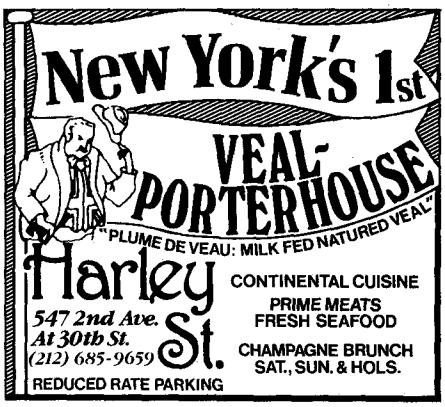

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piccata, red snapper marichiaro, swordfish arreganata. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11:00 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. during July & August. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. thru Labor Day. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout *nabarra, paella, seafood in green or garlic sauce.* Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red *snapper in green sauce.* Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(I-M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, *seafood fra diavolo.* L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Music Mon.-Sat. 6-11. Private parties. Closed thru 7/26. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

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AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, turbot with beurre fondue. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal with raspberry, wine, and grapes, lacquered roast duckling, striped bass duglère. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed thru 8/1. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Complete L. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat.-Sun. thru Labor Day. **(M)** AE, CB, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan

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style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51 St, in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. *Cocktails noon-11:45.* **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. *No min. or cover.* Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30 a.m.-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. thru July. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chantrelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

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LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. Closed August. **(M)** AE, DC, MC, V

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V

LE QUERCY—52 W. 55th St., 265-8141 Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/20. **(I-M)** AE, DC, V

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7 Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7 **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D Mon.-Sat. 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7:30-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11 **(M-E).** AE, CB, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Wed.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th & 58th Sts., 838-1717 Casual. Indian Muglai. Spcls: chicken ginger kebab, prawn kebab, lamb pasanda. Res. nec. L Mon.-Sat. 11:30-3. D daily 5:30-11 Private parties for 30-40. Complete L & D. **(M)** AE, CB, DC, MC, V

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11 Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11 **(I-M)** AE, DC, MC, V

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat 5-midnight. Closed Sun. **(M)** AE, DC, MC, V

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon -Fri. 11:30-3. D nightly 5:30-11 **(I-M)** AE, CB, DC, MC, V

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11 Closed Sun. **(M)** AE, CB, DC, MC, V

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V

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LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. & August. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V

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MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11 Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, fresh fish daily. L daily noon-5. D daily 5-midnight. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V

MRS. I'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V

GAGE & TOLLNER—374 Fulton St., 875-5181 Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1 D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11 Complete L. Closed Mon. **(I-M)** AE, DC, MC, V

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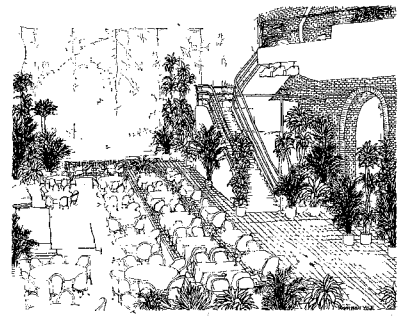

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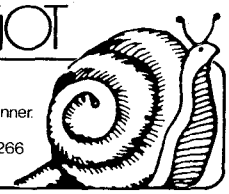

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/23, 24, The Hugh Lawson Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 7/19, Dick Joseph and Denise Roberts. 7/20-25, Johnny Hartman. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 7/20-24, Gary U.S. Bonds. 7/26, Flora Purim & Airto with special guest Joe Farrell. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Mon., at 9 & 11, The Arvel Shaw Trio. Thru 7/30, jazz singer Sylvia Syms, Tues.-Sat. at 9:30 & 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 7/24, Skyline with Tony Trischka. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 7/25, Glenn Zottola Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/20-25, Charles Tolliver Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 7/19, Unlimited. 7/20, The Joey George Band. 7/21, Geoff Bradford. 7/22, Bill Ferns and the Jump. 7/23, The Pinch. 7/24, Guys & Dolls. 7/25, Buddy Love; Risque. Showtimes at 10 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 7/21, Jody Stecher; Mac Benford. 7/22, Frankie Armstrong. 7/24, The Floor Models. 7/25, Ibis. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 7/19, 26, Bob Cunningham and Bross Townsend. 7/20, 21, Miles Jaye. 7/22-24, Tina Fabrik. 7/27-29, Evelyn Thomas. AE, MC, V

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jay Leonhart Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Graham Forbes. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Thru 7/24, singer Dawn Hampton, Tues.-Thurs. at 6:30, Fri. & Sat. at 12:30 a.m. AE, CB, DC, MC, V

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V

JAZZMANIA—40 W. 27th St., 532-7666. A loft with *living-room environment, plus music & dancing.* Wed., Guanabara. 7/22, Herman Angel and his Big Band with Paquito D'Rivera. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 7/20-24, pianist Ray Bryant with Jimmy Rowser on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 7/19, 20, Jim Pepper Quartet. 7/21-24, Dave Liebman/Richie Beirach, Al Foster, George Mraz Quartet. 7/27-31, Jon Hendricks & Co. AE, V

MARTY'S—Third Ave. at 73rd St., 249-4100. 7/19-31, Freda Payne, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/24, Jackie Cain and Roy Kral, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 7/24, Sarah Nagourney with Ross Trout & Mike Formanack. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Wed.-Sun. at 8pm, hypnotist Robert Halpern. 7/20, Grover Kemble & Za Zu Zaz. 7/21, Denny Morouse; Keith Loving. 7/22, Stormin' Norman & Suzy; Schriener-La Pierre. 7/23, 24, Ben E. King. 7/25, The Method; Neeva. Shows at 10 & midnight. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., David Ostwald's Gully Low Jazz Band. Sat., Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 7/20, Craig Peyton Project. 7/21, Jack Wilkins. 7/22, Deuce. 7/23, 24, Noel Pointer. 7/25, 26, Kazumi Watanabe. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/19, Moogy Klingman. 7/20, Sheryll Marshall. 7/21, Borneman & Greenhouse. 7/22, J.C. & The Microtones. 7/23, Monica Chalk. 7/24, Marcos Estebez. 7/25, Stephen Holt & The Boys. 7/26, Robert I. AE, MC, V.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun. at 7:30-11:30, Lloyd Henderson. 7/23, 24, Dave Hopkins & Lillias White. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 7/19, 25, 26, Yolande Bavan. 7/20-24, Slide Hampton; Jimmy Heath Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 7/20-31, Geraldine Turner, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 7/21, 22, Lefty Dizz & Shock Treatment. 7/23, 24, Big Joe Turner. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 7/19, Mongo Santamaria & the Orquesta Broadway. 7/26, Hector LaVoe with Michael Urbaniok. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037 7/19, 26, Charlie Persip Big Band. 7/20-25, Lee Konitz 9-piece Band. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 7/20, Franc Williams Swing Four. 7/21-31, George Kelly's Jazz Sultans. MC, V

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. 7/19-24, pianist Don Friedman with Harvie Swartz on bass. 7/25, Joe Puma. Music Mon.-Thurs. at 9:30, Fri-Sat. at 10:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 7/19, The Pearl Studs. 7/20, Blackwater. 7/21, Cadillac Ranch. 7/22, Shawn Colvin Band. 7/23, 24, Johnny Jake Band. 7/25, Middle of the Road. 7/26, Buzz Dakota Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 7/19, Doug Kershaw. 7/20-21, Albert King. 7/22, Reba McIntyre. 7/23, 24, Blackwater; Old Salt. 7/25, 26, Clifton Chenier. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG CITY COMEDY—1644 Third Ave., at 92nd St. (in Le Grand Saloon), 289-1112. Continuous stand-up comics including Mike Shapiro, Thurs. at 9, Fri. & Sat. at 10:30. AE.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 7/19-24, Barry Berry, Frankie Pace and Tom Angalon, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. 7/25 at 7, Ernest McCarty's "Recollection Rag" with Annette Bland, Debra Burdett, Liz Odto. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. pantomime illusionist Jeff McBride. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/31, Glen Covington Trio alternating with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 7/20, 22, Linda Glick. 7/21, 28, Ed Dixon. 7/23, 24, *The Red Line* - musical comedy; Rob Barnes salutes Sam Cooke. AE, MC, V

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CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. *"A Night at the Movies"* with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 7/20-26, singer Karen Mason. Shows at 9:30 nightly, Fri. & Sat. 10 & midnight. AE, MC, V

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona. . . ."* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. *Broadway Scandals of 1928,* a musical revue starring Jessica James & Shelley Bruce, Wed.-Thurs. at 8, Fri.-Sat. at 8 & 11, Sun. at 3:30 & 7 AE, CB, DC, MC, V

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway",* a musical comedy satire. 7/21 at 11:30, *Corkscrews,* musical revue. 7/22 at 11:30, The High Heeled Women. AE, CB, DC, MC, V

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 7/22, Libra. 7/23, Menage featuring Roger Lax, Susan Salidor, Leah Brecher. 7/24, *Panache* musical comedy revue. 7/25, Gerri Martin. Shows at 8 & 11. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 7/20-8/1, Grover Mitchell & his orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SAVOY—141 W. 44th St., 921-7065. *Manhattan Rhythm,* an adventure in music & dance, starring Jon Devlin with a company of 25 dancers, singers, and musicians. Tues.-Thurs. at 8, Fri.-Sat. at 8 & 11, Wed. at 2 p.m. AE, DC, MC, V

SIROCCO—29 E. 29th St., 683-9409. Thru 7/25, singer Francesco Caro Valentino with the Aris San Quartet, Gabi Shoshan, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 7/20, Barbara Brown. 7/21, Interplay. 7/23, Greer Cooper. Tues.-Fri. at 9 and 11. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 7/24, Just Good Friends. AE, MC, V

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 8/21, Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 9/2, Marian McPartland, Sun.-Thurs., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 6:30-11:30. Pianist-composer Earl Rose, Tues., 7:30-11:30. AE, CB, DC, MC, V

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Singer Michael Ester, Wed.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 7/24, Marc-Anthony, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. at 55th St., 753-4500. **Grill:** pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m AE, CB, DC, MC, V

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. Closed Sun. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 7/19-21, singer-pianist Paul O'Keefe. 7/22-24, Stephanie Nakasin with Hod O'Brian. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/3, jazz pianist Adam Makowicz plays Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/19, 26, Alice Whitfield; Tiffany D'Allure. 7/20, Julia Kiley; Deb Unger. 7/21, Steve Hayes; Mary Gant. 7/22, Roger Whitmarsh; Keith Caldwell. 7/23, Semina de Laurentis. 7/24, Teri Lynn Paul. 7/25, Kay Cummings; Karen Mason with Brian Lasser. No credit cards.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Bob Gerardi in lounge Tues.-Sat. from 7:30. Danny Apolinar entertains Sun. from 7:30. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067 Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye AE, DC, MC, V

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing, Wed.-Sun. from 8-1. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V

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MDA
Muscular Dystrophy Association.
Jerry Lewis, National Chairman
Put more muscle behind it.

RADIO

Wed., July 21

2:06/WQXR-AM/FM—Telemann: Trumpet Cto in e.
3:00/WNCN—Gluck: Flute Cto in G (Debost/Auriacombe).
WNYC—Penderecki: St. Luke Passion.
4:00/WNCN—Mozart: Serenade #9 in D "Posthorn" (Boskovsky).
5:00/WNCN—Telemann: Trio Sonata in a (Basically Baroque Ensemble).
6:30/WNYC—Gershwin: Lady Be Good: Excerpts (Gershwin).
7:00/WNCN—Bartok: Rhapsody #1 for Violin & Orch (Stern/Bernstein).
8:00/WNYC—Liszt: The Battle of the Huns (Haitink).
8:06/WQXR-AM/FM—Ravel: Piano Cto in G.
10:00/WNCN—Ibert: Escales (Fournet).
11:00/WNCN—Beethoven: Violin & Piano Sonata #4 in a, OP. 23 (Grumiaux, Arrau).
WNYC—Rameau: Pieces de Clavecin (Fuller).

Thu., July 22

2:06/WQXR-AM/FM—Wieniawski: Violin Cto #1 in F, Op. 14.
3:00/WNCN—Mendelssohn: Sym for Strings #9 in c (Ayo, I Musici).
WNYC—Music by **Vittorio Rieti.**
4:00/WNCN—Glazounov: Saxophone Cto in E-Flat, Op.109 (Slovacek/Valek).
5:00/WKCR—Opera Topics: Gerald Fitzgerald & the late Lauritz Melchior, guests.
WNCN—Boyce: Sym #8 in d (Marriner).
5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #16.
6:30/WNYC—Franck: Sym in d (Maazel).
7:00/WNCN—Verdi: Arias (Albanese/Leibowitz).
8:00/WNCN—Handel: Praise of Harmony "Look Down, Harmonious Saint" (Altmeyer, Collegium Aureum).
WNYC—Beethoven: String Qts, Op. 18, #4; Op. 74 "Harp" (Juilliard Qt).
8:06/WQXR-AM/FM—Saint-Saens: Sym #3 in c.
10:00/WNCN—J. Strauss Jr.: Thunder & Lightning Polka, Op.324 (Karajan).
11:00/WNCN—Carreno: Qt in b (Roche, Zelnick, Strasser, Heller).

Fri., July 23

2:06/WQXR-AM/FM—Gershwin: Piano Cto in F.
3:00/WNCN—Grainger: Let's Dance Gay in Green Meadow (Tunnard, Britten).
WNYC—Behrman: On the Other Ocean.
4:00/WNCN—Dvorak: Symphonic Variations, Op. 78 (Kubelik).
5:06/WQXR-AM/FM—Massenet: Cendrillon: March of the Princesses.
6:00/WNCN—Hummel: Piano Trio in G, Op. 65 (Kann, Kocsis, Bartolomey).
6:30/WNYC—Interviews in the world of opera.
7:00/WNCN—Berwald: Sym #5 in C "Singuliere" (Rudolf).
WNYC—Hermann Prey sings **Schubert** Lieder & other Folk Songs.
7:30/WNYC—Humperdinck: Koenigskinder (Donath, Dallapozza, Prey, Wallberg).
8:00/WNCN—Purcell: Fantasias (Ulsamer Collegium).
8:06/WQXR-AM/FM—Orff: Carmina Burana.
9:00/WNCN—Roussel: Trio for Flute, Viola & Cello (St. Luke Chamber Ensemble).
9:06/WQXR-AM/FM—Brahms: Piano Qt in g (Hodgkinson, Manhattan String Qt).
11:00/WNYC—Berwald: String Qt #2 in a (Copenhagen).

Sat., July 24

10:00 a.m./WNCN—Vivaldi: Bassoon Cto in B-Flat "La Notte" (Harnoncourt).
WNYC—Andre Previn, featured artist.
10:06 a.m./WQXR-AM/FM—Schumann: Sym #4 in d.
12:00/WNCN—Beethoven: Qt #3 in D, Op. 18, #3 (Juilliard String Qt).
WNYC—Schubert: Qnt in A "Trout" (Galperine, Ohtsu, Hoffman, Elsing, Carnovale, Black, deGuise, Laplante, Wallis, Beavon).
12:06/WQXR-AM/FM—Haydn: Sym #39 in g.
1:00/WNCN—Verdi: Hymn of the Nations (Townsend/Schwartz).
2:06/WQXR-AM/FM—Donizetti: L'Elisir d'Amore (Houston Grand Opera).
3:00/WNYC—Beethoven: Fortepianos, Pianofortes & Hammerklaviers.
4:00/WNCN—Shostakovich: Sym #9 in E-Flat, Op. 70 (Neumann).
5:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17 "Little Russian" (Muti).
5:06/WQXR-AM/FM—Britten: Soirees Musicales.
6:30/WQXR-AM/FM—Villa-Lobos: 3 Serestas for Mezzo & Orch.
7:00/WNCN—Block: Cto Grosso #1 for Strings with Piano Obbligato (Marriner).
8:00/WNCN—Mozart: Marriage of Figaro: Ov (Szell).
8:06/WQXR-AM/FM—Mendelssohn: Trio #2 in c, Op. 66
9:00/WNCN—Scriabin: Piano Sonata #7 in F-Sharp, Op. 64 "White Mass" (Ashkenazy).
9:06/WQXR-AM/FM—Prokofiev: Romeo & Juliet (Lively/Levi).
11:00/WNCN—Saint-Saens: Violin & Piano Sonata #1 in d, Op. 75 (Heifetz, Smith).
WNYC—Marcello: Recorder Sonata in d (Brueggen, Leonhardt, Bylsma).

Sun., July 25

10:00 a.m./WNCN—Castelnuovo-Tedesco: Flute & Guitar Sonatina (Bahr, Blanco).
WNYC—Budapest Qt & guests.
10:06 a.m./WQXR-AM/FM—Beethoven: Qt #6 in B, Op. 18.
11:00 a.m./WNCN—Mozart: 6 Variations on Violin & Piano (Oistrach, Zercalova).
1:00/WNCN—Falla: El Amor Brujo Suite (Bitetti/Foss).
1:06/WQXR-AM/FM—Gilbert & Sullivan: Trial by Jury.
3:00/WNCN—J. Strauss Jr.: Tritsch-Trasch Polka, Op. 214 (Cziffra).
5:00/WNCN—Prokofiev: 8 Piano Cto #3 in C, Op. 26 (Argerich/Abbado).
5:06/WQXR-AM/FM—Martina Arroyo, soprano.
6:00/WNCN—Paganini: Violin & Guitar Sonata in e, Op. 3, #6 (Ricci, Bitetti).
WNYC—Dvorak: String Seranade in E, Op. 22 (Schwarz).
7:00.WNCN—Bizet: Carmen (Sutherland, Resnick, Del Monaco, Krause/Schippers).
7:06/WQXR-AM/FM—Bizet: Variations Chromatiques.
8:00/WNYC—Debussy: Danses sacre et profane; La Mer (Rampal, Tietov/Slatkin).
8:06/WQXR-AM/FM—Offenbach: Orpheus in the Underworld.
11:00/WNYC—Ives: Largo for Violin & Piano (Zukofsky, Kalish).

Mon., July 26

2:06/WQXR-AM/FM—Rodrigo: Guitar Cto.
3:00/WNCN—Delius: Songs of Farewell (Fenby).
WNYC—Schubert: The Part Songs.
4:00/WNCN—Schubert: Fantasia in C, Op. 15 "The Wanderer" (Hungerford).
5:06/WQXR-AM/FM—Boccherini: La Musica Notturna di Madrid.
6:00/WNCN—Franck: Sym in d (Giulini).
6:30/WNYC—Rodgers & Hart: You Took Advantage of Me; There's a Small Hotel (Morris, Morath, Bolcom).
8:00/WNCN—Suppe: Beautiful Galatea (Moffo, Wagemann, Kollo, Gruber/Eichorn).
WNYC—Ravel: Piano Cto for the Left Hand (Ciccolini).
8:06/WQXR-AM/FM—Copland: Quite City.
9:00/WNCN—Weber: Clarinet Qnt in B-Flat, Op. 34 (Stoltzman, Kavafian, Arm, Ik-Hwan Bae, Sherryl). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Webern: 5 Pieces for Orch, Op. 10 (Ozawa).
11:00/WNYC—Frescobaldi: Partite sopra l'Aria di Monicha (Verlet).

Tue., July 27

2:06/WQXR-AM/FM—Martinu: The Frescoes of Piero della Francesca.
3:00/WNCN—Rodrigo: Zarabanda Lejana y Villancico (Batiz).
WNYC—Berio: Coro.
4:00/WNCN—Beethoven: Qt #4 in c, Op. 18, #4 (Amadeus String Qt.)
5:00/WNCN—Schumann: Arabeske in C, Op. 18 (Rubinstein).
5:06/WQXR-AM/FM—Delius: Dance Rhapsody #2.
6:30/WNYC—Porter: Only Another Boy & Girl (Harvey, Goodman Qnt).
7:00/WNCN—Granados: Spanish Dance #10 (de Larrocha).
8:00/WNCN—Telemann: Trio in e (Bruggen).
WNYC—Tchaikovsky-Stravinsky: Sleeping Beauty: Bluebird Pas de Deux (Stravinsky).
8:06/WQXR-AM/FM—Beethoven: The Creatures of Prometheus: Excerpts.
9:00/WNCN—Beethoven: Sym #1 in C, Op. 21 (de Larrocha/Braunstein).
9:06/WQXR-AM/FM—Bach: Capriccio on the departure of His beloved Brother.
11:00/WNCN—Brahms: Piano Qt #3 in c, Op. 60 (Babin, Goldberg, Primrose, Graudan).

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21 WLIW 516-454-8866
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S SHOWTIME 212-880-6600
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W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
H Wed/**Movie:** Give Me Liberty

6:10
H Thu/**Movie:** Sammy, the Way Out Seal

6:15
S Mon/**Movie:** In God We Trust

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
H Fri/**Movie:** Give Me Liberty
Mon/Bighorn!
Tue/**Movie:** Sammy, the Way Out Seal
Fri/**Movie:** Shipwreck

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Thu/**Movie:** Sammy, the Way Out Seal
Mon/**Movie:** Give Me Liberty
S Thu/**Movie:** Star Trek

7:30
5 Wed-Fri/Frankenstein
Mon,Tue/Moby Dick
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
Tue/Consumer Reports Presents
H Wed/Race for the Pennant
Tue/The Deadly Game
S Tue/**Movie:** Oliver Twist

8:00
5 Woody and Friends
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed/**Movie:** Running Scared
Thu/**Movie:** S.S.T.: Disaster in the Sky
Fri/**Movie:** The North Avenue Irregulars
S Wed/Hot Wheels
Mon/Fractured Flickers

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
S Wed,Mon/Electric Eskimo
Fri/Aerobicize

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 PBS Latenight
S Tue/Hot Wheels

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Wed/Video Jukebox
Thu,Tue/Money Matters
S Wed-Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Munsters
13 Instructional programming thru 4 p.m.
21 Instructional School Service through 3 p.m.
H Wed/The Deadly Game
Thu/**Movie:** Kramer vs. Kramer
Fri/**Movie:** Hardly Working
Mon/**Movie:** Star Trek
Tue/**Movie:** Raggedy Man
S Wed,Tue/**Movie:** The Spy With My Face
Thu,Mon/**Movie:** Royal Wedding
Fri/**Movie:** The Last Time I Saw Paris

10:30
2 Alice
4 Wheel of Fortune
11 Civic Programming
W Wed/**Movie:** Flash Gordon
Thu/**Movie:** Second Hand Hearts
Fri/**Movie:** Bugs Bunny
Mon/**Movie:** Alice, Sweet Alice
Tue/**Movie:** Baby Doll

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough

11:30
9 Celebrity Bullseye
11 Odd Couple
H Fri/Mumbo Jumbo, It's Magic!
S Wed/Fractured Flickers
Tue/Folk Music Reunion

12 NOON
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Couples
H Wed/**Movie:** Hawmps
Thu/Diana Ross
Tue/Flashback: Wall Street Crash 1929
S Wed/**Movie:** Kramer vs. Kramer
Thu/Joan Rivers
Mon/Laff-a-Thon

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Mon/Diana Ross
S Fri,Mon/Peking Opera

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 John Davidson
11 700 Club
H Tue/**Movie:** Running Scared
S Thu/**Movie:** Fall Line
Tue/**Movie:** Kramer vs. Kramer

1:30
5 Chico and the Man
7 One Life to Live
11 Magic Garden
H Thu/**Movie:** Raggedy Man

2:00
4 Another World
5 Ghost and Mrs. Muir
9 Pitfall
H Wed/To Climb a Mountain: July 4, 1981
Mon/**Movie:** The North Avenue Irregulars
S Wed,Fri,Mon/Aerobicize
S Thu/Clown White

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
H Fri/Yesteryear...1917
Tue/3rd Annual Rich Little and The Great Pretenders
S Wed/**Movie:** The Last Time I Saw Paris
Fri/**Movie:** For Your Eyes Only
Mon/**Movie:** Where the Boys Are

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Wed/**Baseball:** Mets vs. San Francisco Giants
Thu,Fri,Mon,Tue/Bonanza
11 Tom and Jerry
21 Lilias, Yoga and You
H Wed/Video Jukebox
S Thu/**Movie:** The Hideaways
Tue/**Movie:** Oliver Twist

3:30
5 Gilligan's Island
21 Villa Alegre
H Wed/**Movie:** Running Scared
Thu/Elton John in Central Park
Fri/**Movie:** Search and Destroy

4:00
2 Barnaby Jones
4 Here's Lucy
5 Little Rascals
7 Edge of Night
9 Thu,Fri,Mon,Tue/Outer Limits
11 Scooby Doo
13 Sesame Street
21 Over Easy
H Mon/**Movie:** Search and Destroy
Tue/Yesteryear...1917

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
H Thu/Money Matters
S Wed/**Movie:** Huckleberry Finn
Mon/Electric Eskimo
Tue/**Movie:** The Hideaways

5:00
2 4 7 News
5 Wonder Woman
9 Thu/**Movie:** Farewell, My Lovely (1975). Robert Mitchum, Charlotte Rampling. Competent but uninspiring version of Raymond Chandler's acclaimed novel. Mitchum is perfect as Marlowe, the hard-boiled detective.
Fri/**Movie:** Pendulum (1969). Jean Seberg, George Peppard. Interesting whodunit.
Mon/**Movie:** Alvarez Kelly (1966). William Holden, Richard Widmark. Turgid Civil War drama.
Tue/**Movie:** The Internecine Project (1973). James Coburn, Lee Grant. Uneven espionage thriller.
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
H Wed/**Movie:** Give Me Liberty
Thu,Tue/**Movie:** Sammy, the Way Out Seal
Fri/Bighorn!
S Thu/**Movie:** Star Trek
Fri/**Movie:** Shipwreck

5:30
9 **Movie:** The Baby (1972). Anjanette Comer, Ruth Roman. A social worker's melodrama.
13 Electric Company
S Mon/Peking Opera

Evening, July 21-23 and 26-27

Wed., July 21

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tom Brown's School Days
21 Here's to Your Health
31 Brooklyn College Presents
S **Movie:** Kramer vs. Kramer

6:30
11 Barney Miller
13 N.J. Nightly News
21 Slim Cusine
31 City Comment
H Race for the Pennant

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H **Movie:** Hawmps

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 You Asked for It
11 News
13 MacNeil/Lehrer
21 Inside Business Today
31 To be announced

8:00
2 Mr. Merlin
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Movie:** Gorilla at Large (1954). Cameron Mitchell, Lee J. Cobb, Anne Bancroft.
11 **Movie:** Come Back, Charleston Blue (1972). Jonelle Allen, Godfrey Cambridge. Slick fun with the Harlem cops from *Cotton Comes to Harlem.*
13 Jane Eyre
21 Murder Most English: The Nine Tailors
31 Black Man's Land
S Bizarre
W **Movie:** S.O.B.

8:30
2 Cass Malloy
5 Carol Burnett
S Pudgy

9:00
2 **TV Movie:** Rape and Marriage—The Rideout Case. Linda Hamilton, Mickey Rourke.
4 Facts of Life
5 **Special:** The Best Little Special in Texas
7 Fall Guy
13 To be announced
21 Alfred Hitchcock Presents
31 Danger UXB
H **Movie:** The Silent Partner
Movie: Has Anybody Seen My Pants?

9:30
4 Love, Sidney
21 Doctor in the House

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TELEVISION

10:00
4 Quincy
5 11 News
7 Dynasty
13 Paper Chase
21 More of That Nashville Music
31 Odyssey
S **Movie:** Strange Behavior

10:15
W **Movie:** For Your Eyes Only

10:30
9 Newark and Reality
11 News
21 Bluegrass Ramble

11:00
2 4 7 News
5 M*A*S*H
9 Racing From Yonkers
11 Honeymooners
13 Dick Cavett
21 Inside Business Today
H The Deadly Game
Movie: Has Anybody Seen My Pants?

11:30
2 **TV Movie:** Plague (1979). Daniel Pilon, Kate Reid.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Pride and Prejudice
21 Captioned News

11:45
S **Movie:** Raging Bull

12 Midnight
7 Love Boat
21 Latenight

12:30
4 David Letterman
5 Rat Patrol
9 **Movie:** The Redhead and the Cowboy (1950). Glenn Ford, Rhonda Fleming. Decent Civil War Western with Fleming as a Confederate spy
11 Star Trek
H **Movie:** Run After Me.

1:00
5 Get Smart
H **Movie:** S.O.B.

1:10
7 **Movie:** The Flying Fontaines (1959). Michael Callan, Evy Norlund.

1:30
4 News
5 Love American Style
11 News

1:33
2 **TV Movie:** The Gun Hawk (1963). Rory Calhoun, Rod Cameron.

1:55
S **Movie:** The Stud

2:00
5 **Movie:** South of St. Louis (1948). Joel McCrea, Zachary Scott. So-so Civil War Western, the saga of a ranch with anti-war sentiment.
9 Joe Franklin
11 **Movie:** The Sound of Anger (1963). James Farentino, Burl Ives. Trial drama of teenage lovers accused of murdering the girl's wealthy father
H **Movie:** Fame

2:15
4 Mary Tyler Moore

2:30
4 Uncle Floyd

2:50
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Phantom of the Opera (1943). Nelson Eddy, Susanna Foster. The crazed stalker of the Paris Opera in a so-so remake of the 1925 classic.

3:05
H **Movie:** Gas

3:25
2 **Movie:** The Connection (1973). Charles Durning, Dana Wynter

3:30
4 Dark Shadows
S **Movie:** Strange Behavior

4:00
4 News
11 Best of Groucho

4:30
11 Abbott and Costello

4:45
H **Movie:** Galaxy of Terror

5:00
11 Biography

5:10
S Bizarre

5:30
9 Morning Stretch
11 Black Conversations

5:40
S **Movie:** Huckleberry Finn

Thu., July 22

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tom Brown's School Days
21 Here's to Your Health
31 N.Y.U Broadcast Lab
H **Movie:** Sammy, the Way Out Seal. Part II.

6:30
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Flashback: Wall Street Crash 1929 - Four Survivors

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Best of Ed Sullivan
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 L.I. Mainstream
31 Tony Brown's Journal
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Darkroom
9 Cosmos Soccer
11 **Baseball:** Yankees vs. Texas Rangers
13 Fawlty Towers
21 Women's Digest
31 Black, Blues, Blacks
H 3rd Annual Rich Little and The Great Pretenders
S **Movie:** La Cage Aux Folles II
W **Movie:** Hot and Kool

8:30
5 Healthbeat
13 Sneak Previews
21 This Old House

9:00
2 Simon & Simon
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 **Movie:** Back Street (1941). Margaret Sullavan, Charles Boyer. A married man with a respectable job finds he has fallen in love with another woman.
21 Sneak Previews
31 Masterpiece Theatre: Pride and Prejudice
Movie: Young Hero
W **Movie:** Eyes of a Stranger

9:30
4 High Five
7 Police Squad
21 Tony Brown's Journal

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
21 L.I. Speakout
31 Pregnancy on the Rocks: Fetal Alcohol Syndrome
H **Movie:** For Your Eyes Only
S Romance

10:30
9 New York Report
11 News
13 Presenting Karen Akers
S **Movie:** Looking for Mr. Goodbar
W **Movie:** Take This Job and Shove It

11:00
2 4 7 11 News
5 M*A*S*H
9 Paul Hogan
13 Dick Cavett
21 L.I. Mainstream
Movie: Young Hero

11:30
2 Quincy
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Yonkers
11 Saturday Night
13 Paper Chase
21 Captioned News

11:40
H **Movie:** Fame

11:45
4 Best of Carson

12 MIDNIGHT
7 Vegas
9 **Movie:** Woman Times Seven (1967). Shirley MacLaine, Alan Arkin. Disappointing Vittorio de Sica comedy with seven episodes, MacLaine playing a different woman in each one.
21 Latenight

12:15
W **Movie:** Pillow Talk

12:30
4 David Letterman
5 Rat Patrol
11 Star Trek

12:40
2 McMillan & Wife

12:45
S **Movie:** Serial

1:00
5 Get Smart

1:10
7 **Movie:** Deliver Us From Evil (1973). George Kennedy, Jan-Michael Vincent.

1:30
4 News
5 Love American Style
11 News

2:00
5 **Movie:** Mission to Morocco (1959). Lex Barker, Juli Reding. Oil industry murder mystery.
9 Joe Franklin
11 **Movie:** The Great Garrick (1937). Brian Aherne, Olivia de Havilland. Pleasant, humorous, but fictitious bio of real actor Garrick.
H **Movie:** Wolfen

2:20
S **Movie:** The Happy Hooker

2:30
4 Uncle Floyd

2:40
2 **TV Movie:** Barefoot in the Park (1967). Robert Redford, Jane Fonda.
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Hong Kong (1951). Ronald Reagan, Rhonda Fleming. Grade B drama about a tough man softened by love.

3:30
4 Dark Shadows

4:00
11 Best of Groucho
H **Movie:** My Bloody Valentine
S **Movie:** La Cage Aux Folles II

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind
H Elton John in Central Park

5:40
S **Movie:** Fall Line

Fri., July 23

6:00
2 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tom Brown's School Days
21 Here's to Your Health
31 To be announced

6:30
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment

6:45
31 News from City Hall

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7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H **Movie:** The North Avenue Irregulars
Movie: Rockers
S Aerobicize

7:30
2 Kidsworld Special
4 Family Feud
5 All in the Family
7 That's Hollywood
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 L.I. Week in Review
31 Were You There?

8:00
2 Dukes of Hazzard
4 Lewis & Clark
5 PM Magazine
7 Benson
9 **Movie:** Sally Struther's World of Love
11 **Baseball:** Yankees vs. California Angels
13 Washington Week in Review
21 Cousteau Odyssey: The Warm-Blooded Sea Mammals of the Deep
31 But Then She's Betty Carter
S **Movie:** Outlaw Blues
W **Movie:** Silence of North

8:30
4 Chicago Story
5 Carol Burnett
7 Making A Living
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
7 **TV Movie:** Marciano (1979). Tony LoBianco, Vincent Gardenia.
9 Outdoor Life
13 Crisis to Crisis With Barbara Jordan
21 **Movie:** It's a Wonderful Life (1946). Jimmy Stewart, Donna Reed.
31 Odyssey
H **Movie:** Hardly Working
Movie: Pleasure at Her Majesty's

9:30
9 Harness Racing From Yonkers Raceway

10:00
2 Falcon Crest
4 McClain's Law
5 11 News
9 **Baseball:** Mets vs. San Diego Padres
13 Masterpiece Theatre: Crime and Punishment
31 Flambards
S **Movie:** For Your Eyes Only
W **Movie:** Alice, Sweet Alice

10:30
11 News
H Laughs
21 Three Portraits

11:00
2 4 7 11 News
5 M*A*S*H
13 Dick Cavett
21 L.I. Week in Review
Movie: Hell River

11:30
2 **Movie:** The Drowning Pool (1975). Paul Newman, Joanne Woodward.
4 Tonight
5 Mission: Impossible
7 Nightline
11 Saturday Night
13 **Movie:** Back Street (see Thu, 9 p.m.)
21 Captioned News

11:45
H **Movie:** History of the World. Part I.

12 **MIDNIGHT**
7 Fridays
21 Latenight
W **Movie:** The Stud

12:10
S **Movie:** The Hand

12:30
4 SCTV Network
5 Blue Jean Network
9 **Movie:** They Saved Hitler's Brain (1964). Walter Stocker, Audrey Caire. If only they had used it to make this film.
11 Star Trek

1:00
Movie: Dark Eyes

1:20
H **Movie:** Hardly Working

1:30
7 **Movie:** The Stranger Within (1974). Barbara Eden, George Grizzard.
11 News
W Kenny Loggins

1:40
2 **Movie:** Downhill Racer (1969). Robert Redford, Gene Hackman.

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 **Movie:** One Sunday Afternoon (1949). Dennis Morgan, Janis Paige. Routine musical.
S **Movie:** Chinese Connection

2:30
5 Sha Na Na

2:55
H **Movie:** Search and Destroy

3:00
4 Uncle Floyd
5 **Movie:** Poppy (1936). W.C. Fields, Rochelle Hudson. Weak father-daughter story with too little of Fields' classic comedy.
7 News
9 **Movie:** Advance to the Rear (1964). Glenn Ford, Stella Stevens. Below par Civil War Western.

3:30
4 Mary Tyler Moore

3:50
S **Movie:** Outlaw Blues

3:59
2 **TV Movie:** The Bobby Currier Story (1968). Julie Harris, Brandon de Wilde.

4:00
4 Dark Shadows
11 Best of Groucho

4:30
4 News
11 Abbott and Costello
H Laughs

5:00
11 Biography

5:15
H Laughs

5:30
5 Underdog
11 Rangel Report

5:35
9 **Movie:** San Quentin (1946). Lawrence Tierney, Marian Carr. Compelling story of prisoners and attempted reform.

Mon., July 26

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tom Brown's School Days
21 Here's to Your Health
31 All About TV
H **Movie:** Give Me Liberty

6:30
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop
S Laff-a-Thon

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Insight
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 Moneymakers
31 Black Stream
H To Climb a Mountain: July 4, 1981
S Aerobicize

8:00
2 Private Benjamin
4 **TV Movie:** The Legend of Sleepy Hollow (1979). Jeff Goldblum, Dick Butkus.
5 PM Magazine
7 Best of the West
9 I, Claudius
11 **Movie:** Revenge of the Creature (1955). John Agar, Lori Nelson. The horrible creature gets out of an aquarium in Florida. In 3-D: Special viewing glasses available at Burger King after July 12.
13 Music of Man
21 Odyssey
S **Movie:** Raging Bull
W **Movie:** Cutter's Way

8:30
2 WKRP in Cincinnati
5 Carol Burnett
7 **Baseball**
31 Afro-American Perspectives
H **Movie:** Fame

9:00
2 1982 Miss Universe Pageant
5 Merv Show
9 **Movie:** The Thing (1951). James Arness, Dewey Martin. Classic fifties horror film, better than the remake now at movie theaters. Produced by Howard Hawks.
13 Great Performances: Three Cheever Stories: The Sorrows of Gin. Starring Edward Herrmann, Sigourney Weaver, Eileen Heckart.
21 Danger UXB
31 Fabulous Philadelphians
Movie: Hell River

10:00
4 Revenge of the Gray Gang
5 11 News
13 Great Railway Journeys of the World
21 Fabulous Philadelphians
31 To be announced
W All-Stars

10:30
11 News
S Pudgy

11:00
2 4 7 News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone
13 Dick Cavett
21 Captioned News
H **Movie:** Search and Destroy
Movie: Young Hero
W **Movie:** Alice, Sweet Alice

11:30
2 Quincy
4 Best of Carson
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 U.S. Chronicle
21 Captioned News

12 **MIDNIGHT**
7 **TV Movie:** Thieves (1977). Marlo Thomas, Charles Grodin.
9 Paul Hogan
13 Not the Nine O'Clock News
21 Latenight

12:30
4 David Letterman
5 Rat Patrol
9 **Movie:** Five Came Back (1939). Chester Morris, John Carradine. Curious drama about the survivors of a plane crash in the Amazon jungle.
11 Star Trek
S **Movie:** Bruce Lee's Deadly Kung Fu

12:35
H **Movie:** Raging Bull

12:40
2 Columbo

1:00
5 Get Smart

1:30
4 11 News
5 Best of Midday
S **Movie:** Strange Behavior

2:00
9 Joe Franklin
11 **Movie:** McHale's Navy Joins the Air Force (1965). Joe Flynn, Tim Conway. Unnecessary spin-off of the TV series.

2:15
7 **Movie:** White Warrior (1961). Steve Reeces, Georgia Moll.

2:30
4 Mary Tyler Moore

2:37
2 **Movie:** Savages (1974). Andy Griffith, Sam Bottoms.

2:50
5 Off the Set
H Diana Ross

SOLUTIONS TO LAST WEEK'S PUZZLES

R	A	T	A	P	L	A	N		T	R	I	P	O	D
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3:00
4 Dark Shadows
9 **Movie:** They Live by Nite (1949). Farley Granger, Cathy O'Donnell. Beautiful Nicholas Ray drama about young lovers, fugitives from the law.

3:10
S **Movie:** Raging Bull

3:30
4 Millionaire

3:55
7 News

4:00
11 Best of Groucho

4:06
2 **Movie:** The Skin Game (1969). Rossano Brazzi, Suzanne Pleshette.

4:15
H **Movie:** Fame

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Focus: New Jersey
S Peking Opera

Tue., July 27

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 Tom Brown's School Days
21 Here's to Your Health
31 Women: NY Edition
H The Coyote's Lament

6:30
11 Barney Miller
13 N.I. Nightly News
21 Slim Cuisine
31 City Comment
S Aerobicize

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Money Matters

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 Profile: Long Island
31 Comments
H Race for the Pennant
S Aerobicize

8:00
2 **TV Movie:** Blind Ambition (1981). Martin Sheen, Theresa Russell. Part I.
4 Father Murphy
5 PM Magazine
7 Happy Days
9 George Plimpton's Greatest Sports Legends
11 **Baseball:** Yankees vs. Detroit Tigers
13 Masterpiece Theatre: Danger UXB
21 Square Foot Gardening
31 With Ossie and Ruby
H The Deadly Game
S **Movie:** S.O.B.
W **Movie:** America, America

8:30
5 Carol Burnett
7 Laverne & Shirley
9 **Baseball:** Mets vs. St. Louis Cardinals
21 Sport Fishing
31 Tony Brown's Journal

9:00
4 Bret Maverick
5 Merv Show
7 Three's Company
13 Mystery
21 Masterpiece Theatre: Pride and Prejudice
31 Mister Rogers Talks to Parents About Divorce
Movie: Dark Eyes

9:30
7 Too Close for Comfort

10:00
4 McClain's Law
5 News
7 Hart to Hart
13 Odyssey
21 Crisis to Crisis With Barbara Jordan
31 Lawmakers
H **Movie:** Gas
S Romance

10:30
11 News
31 Were You There
S **Movie:** Kramer vs. Kramer

11:00
2 4 7 11 News
5 M*A*S*H
9 Paul Hogan
13 Dick Cavett
21 Profile: Long Island
Movie: Rockers
W **Movie:** A Face in the Crowd

11:30
2 Alice
4 Tonight Show
5 Mission: Impossible
7 Nightline
9 Racing From Roosevelt
11 Saturday Night
13 **Movie:** The Bride of Frankenstein (1935). Boris Karloff, Elsa Lanchester. Boy meets girl, monster-style.
21 Captioned News

11:40
H **Movie:** Galaxy of Terror

12 **MIDNIGHT**
2 WKRP In Cincinnati
7 Fantasy Island
9 **Movie:** The Maggie (1951). Paul Douglas, Herbert Gregg. Sentimental drama about an American businessman's and a Scottish sea captain's conflicting interests.
21 Latenight

12:15
H Race for the Pennant
S Aerobicize

12:30
2 McCloud
4 David Letterman
5 Rat Patrol
11 Star Trek

1:00
5 Get Smart
9 Persuaders

1:05
H Race for the Pennant

1:10
7 **Movie:** Rabbit Run (1970). James Caan, Anjanette Comer.

1:15
S **Movie:** La Cage Aux Folles II
W **Movie:** Under the Doctor

1:30
4 11 News
5 Love American Style

1:35
H **Movie:** The Silent Partner

2:00
5 **Movie:** Princess O'Rourke (1943). Olivia de Havilland, Robert Cummings. Dull and overblown comedy-romance about a pilot and a princess.
9 Joe Franklin
11 **Movie:** So Young, So Bad (1950). Paul Henreid, Anne Francis. Notable drama of female juvenile delinquents in NYC.

2:30
4 Uncle Floyd
7 News

2:47
2 **TV Movie:** Northwest Passage (1940). Spencer Tracy, Robert Young.

3:00
4 Mary Tyler Moore
9 **Movie:** Dingaka (1965). Stanley Baker, Juliet Prowse. Poorly made drama of apartheid in South Africa.
S **Movie:** The Stud

3:25
H The Deadly Game

3:30
4 Dark Shadows

4:00
4 Millionaire
11 Best of Groucho

4:30
11 Abbott and Costello
S **Movie:** The Gong Show Movie

5:00
11 Biography

5:15
S Laff-a-Thon

5:25
H Money Matters

5:30
11 Suburban Closeup
11 **Movie:** The Clones (1974). Michael Greene, Gregory Sierre. Cloned horror.

Weekend, July 24-25

Sat., July 24

6:00
5 Patterns For Living
11 Barbapapa
H **Movie:** Running Scared

6:30
2 Summer Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
H **Movie:** Gloria

8:00
2 Popeye and Olive
4 Flintstones
5 Fantastic Four
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Bowery Champs (1944). The East Side Kids. The Kids solve a murder.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
S Folk Music Reunion

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Devil Doll (1964). Bryant Halliday, William Sylvester. Compelling horror story of a hypnotist-ventriloquist and the soul of his dummy.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Tess

10:00
7 Richie Rich
9 World Ministry to Others: To Light a Candle
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
S **Movie:** Kramer vs. Kramer

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 All Star Wrestling
11 Hee Haw
13 Soccer Made in Germany

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 **NOON**
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 Life and Time of Grizzly Adams
13 Vic Braden's Tennis for the Future
21 Square Foot Gardening
S Showtime

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 **Movie:** How to Steal a Million (1966). Audrey Hepburn, Peter O'Toole. Charming performances in a clever story of a museum heist.
13 This Old House
21 Old Houseworks
H Video Jukebox
S **Movie:** Oliver Twist

1:00
2 Kwicky Koala
4 Journey to Adventure
5 Sha Na Na
11 Robin Hood
13 Last Chance Garage
21 L.I. Week in Review
H Flashback: Wall Street Crash 1929 - Four Survivors
W **Movie:** Daring Adventurer

1:30
2 30 Minutes
4 Baseball Bunch
5 Brady Bunch
11 World of Survival
13 Presente
21 L.I. Mainstream

2:00
2 Kidsworld
4 Baseball
5 **Special:** Best Little Special in Texas
7 **Movie:** Pony Soldier (1952). Tyrone Power, Cameron Mitchell.
11 Twilight Zone
13 Matinee at the Bijou
21 L.I. Speakout
H Running Scared
S **Movie:** The Spy With My Face

2:30
2 Public Hearing

3:00
2 **TV Movie:** The Crime Club (1975). Robert Lansing, Scott Thomas.
5 **Movie:** Masters of Kung Fu. Martial arts action.
9 **Movie:** Gorilla at Large (1954). Cameron Mitchell, Lee J. Cobb, Anne Bancroft.
21 Sports America

3:30
7 Sugar Ray Leonard's Golden Gloves
13 Sneak Previews
H **Movie:** Gloria
S Folk Music Reunion

4:00
13 Newport Jazz Festival at Saratoga: Carmen McRae
21 Takedown and Pin!
31 Masterpiece Theatre: Pride and Prejudice

4:30
2 Sports Saturday
7 Wide World of Sports
11 White Shadow
13 Up and Coming
W **Movie:** Stingray

5:00
4 **Golf:** Anheuser-Busch Classic
5 Mission: Impossible
13 America's Black Forum
21 Ageless Auto
31 To be announced
S Showtime

5:30
11 Star Trek
13 Open Mind
21 This Old House
31 Searching
H The Deadly Game
S **Movie:** The Apple Dumpling Gang Rides Again

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
7 **Golf:** U.S. Women's Opens
9 Racing from Belmont
13 New Jersey Show
21 Sneak Previews
31 European Television

6:30
2 4 News
9 Nine on New Jersey
11 Dance Fever
21 Guitar With Frederick Noad
31 Lawmakers
W **Movie:** Backroads

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 Chronicle
11 Solid Gold
13 Inside Albany
21 Lawmakers
31 Righteous Apples
Movie: Monty Python & the Holy Grail

7:30
2 2 on the Town
4 Look at Us
5 All in the Family
7 New York People
9 Agronsky & Co.
13 Lawmakers
21 Inside Albany
31 Up and Coming
H **Movie:** Tess

8:00
2 **TV Movie:** The Children of An Lac (1975). Shirley Jones, Ina Balin.
4 Here's Boomer
5 **Movie:** Sands of Iwo Jima (1949). John Wayne, Joan Agar. Great Hollywood ode to military discipline and heroism. Pure vintage.
7 Today's FBI
9 Country Galaxy of Stars
11 **Baseball:** Yankees vs. California Angels
13 War and Peace
21 Flambards
31 To be announced
S Joan Rivers

8:30
4 Harper Valley
W **Movie:** Escape From New York

9:00
4 Nashville Palace

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7 Love Boat
13 Evening at Pops
21 Great Performances: Fidelio
31 N.Y.U., Broadcast Lab
Movie: Jabberwocky
S Movie: History of the World, Part I

9:30
31 Great Performances: Fidelio

10:00
2 Juilliard and Beyond: A Life in Music
4 NBC Magazine
5 News
7 Fantasy Island
9 Baseball: Mets vs. San Diego Padres
13 Movie: The Bride of Frankenstein (see Tue, 11:30 p.m.)

10:30
5 Black News
11 News
21 NAACP '82 Convention Summary
H Video Jukebox
S Bizarre
W Movie: Raggedy Man

11:00
2 4 7 News
5 Movie: Pursuit of the Graf Spee (1957). Anthony Quayle, John Gregson. British WW2 account of a Naval mission.
11 Odd Couple
H Movie: Only When I Laugh
Movie: Pleasure at Her Majesty's
S Movie: Lipstick

11:15
7 News

11:20
13 Mystery!

11:30
4 Saturday Night Live
11 Streets of San Francisco

11:45
2 Sportspeople
7 Movie: The Good Guys and the Bad Guys (1969). Robert Mitchum.

12 MIDNIGHT
2 Movie: Airport 1975 (1974). Charlton Heston, Karen Black.

12:15
W Movie: Married Men

12:20
13 Fawlty Towers

12:30
9 Life of Riley
11 Twilight Zone
S Movie: S.O.B.

12:50
13 Ripping Yarns

1:00
4 Uncle Floyd
9 Movie: Massacre in the Black Forest. Cameron Mitchell, Antonella Lualdi. War among the ancients.
H Movie: Gas
U Movie: Life of Brian

1:10
5 Movie: The Brain (1969). David Niven, Jean-Paul Belmondo. Colorful train robbery comedy with an international cast

1:30
11 News

1:35
7 Movie: The Ballad of Cable Hogue (1970). Jason Robards, Stella Stevens.

2:00
4 Kenny Everett Video Show
11 Movie: Roughly Speaking (1945). Rosalind Russell, Jack Carson. Great star chemistry in an otherwise forgettable family comedy.

2:10
2 News

2:15
W Movie: Altered States

2:17
2 Movie: My Name is Nobody (1974). Henry Fonda, Terence Hill.

2:30
4 Rock Concert
S Movie: Gong Show Movie

2:40
H Movie: The Silent Partner

3:00
9 Movie: Permission to Kill (1975). Dirk Bogarde, Ava Gardner. Unusual espionage drama, sophisticated and exciting.
9 Harness Racing from Yonkers

3:50
7 News

4:00
4 Mary Tyler Moore
S Movie: Kramer vs. Kramer

4:13
2 Movie: The Badge or the Cross (1970). George Kennedy, Ricardo Montalban.

4:30
4 Dark Shadows
11 Abbott and Costello
H Movie: Running Scared

5:00
11 Best of Groucho

5:30
9 Public Affairs
11 Biography

Sun., July 25

6:00
9 Straight Talk
11 I Dream of Jeannie
S Movie: Oliver Twist

6:15
H Movie: For Your Eyes Only

6:30
4 Sermonette
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/ Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
S Movie: Shipwreck

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H Movie: Hawmps

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
13 Wall $treet Week

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
S Movie: The Sound of Murder

10:30
2 Channel 2 the People
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry
H Movie: S.S.T.: Disaster in the Sky

11:00
2 For Our Times
4 First Estate
5 Movie: Tarzan's Hidden Jungle (1955). Gordon Scott, Vera Miles.
9 Music World
11 Three Stooges
13 Crisis to Crisis With Barbara Jordan

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 Movie: Abbott and Costello Meet Frankenstein (1948). Bud Abbott, Lou Costello. Great A & C.

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 War and Peace
21 Victory Garden
H Money Matters
S Movie: In God We Trust

12:30
2 Public Hearing
4 Meet the Press
5 Movie: Duel at Diablo (1966). James Garner, Sidney Poitier.
7 Directions
21 Square Foot Gardening
H Movie: For Your Eyes Only

1:00
2 TV Movie: Corey: For the People (1977). John Rubinstein, Eugene Roche.
4 Our Largest Minority: The Disabled
7 This Week with David Brinkley
9 Movie: Charleston (1979). James Coco, Herbert Lom. Criminal antics.
11 Candid Camera
13 Music of Man
21 L.I. Week in Review

1:30
11 This Week in Baseball
21 Inside Albany

2:00
4 Golf: Anheuser-Busch Classic
7 Shoot Don't Shoot
11 Baseball: Yankees vs. California Angles
13 Dance in America: Beyond the Mainstream
21 Washington Week in Review
S Movie: Quo Vadis
W Movie: Pinchcliffe

2:30
21 Wall Street Week

2:45
5 Movie: The War Between Men and Women (1977). Jack Lemmon, Barbara Harris.

3:00
7 National Sports Festival
9 George Plimpton's Greatest Sport Legends
13 Jane Eyre
21 Soccer Made in Germany
H Elton John in Central Park

3:30
9 Outdoor Life
W Movie: For Your Eyes Only

4:00
4 Sportsworld
9 Baseball: Mets vs. San Diego Padres
13 With Ossie and Ruby
21 Matinee at the Bijou
31 Washington Week in Review
H Movie: Hawmps

4:30
2 Sports Sunday
13 Tony Brown's Journal
31 Wall $treet Week

5:00
5 Mission: Impossible
7 Golf: U.S. Women's Open
11 Movie: The Bingo Long Traveling All-Stars and Motor Kings (1976). Billy Dee Williams, James Earl Jones.
13 U.S. Chronicle III
31 Money Makers
S Movie: Fall Line

5:30
4 Pop Goes the Country
13 Firing Line
21 Six-Gun Heroes
31 European Journal

6:00
2 4 News
5 Movie: Thunderbolt and Lightfoot (1974). Clint Eastwood, Jeff Bridges.
31 All About TV
H Movie: S.S.T.: Disaster in the Sky
Movie: Jabberwocky
S Movie: Shipwreck
W Movie: Run After Me

6:30
2 4 News
9 Maude
13 Odyssey
21 Ageless Auto
31 Searching

7:00
2 60 Minutes
4 Flintstones
7 Code Red
9 Entertainment This Week
11 Solid Gold
21 Profile: Long Island
31 Were You There

7:30
4 Kangaroos in the Kitchen
13 Oye Willie
21 Matter of life and Death
31 Tony Brown's Journal
H Movie: Hardly Working

8:00
2 Archie Bunker's Place
4 CHiPs
5 Rock 'N Roll
7 News Closeup
9 Hardy Boys
11 Kung Fu
13 Nova
21 Mystery!
31 CETA: An Endangered Species · Working People
S Movie: Looking for Mr. Goodbar
W Movie: Squirm

8:30
2 One Day at a Time

9:00
2 Alice
4 TV Movie: The Fall of the House of Usher (1981). Martin Landau, Charlene Tilton.
5 Merv Show
7 Movie: Three Days of the Condor (1975). Robert Redford, Faye Dunaway.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Pride and Prejudice
21 Movie: Scrooge (1935). Seymour Hicks.
31 To be announced
H Movie: The Night the Lights Went Out in Georgia

9:30
2 Jeffersons
9 World Tomorrow
31 Mary Lou Williams and Betty Carter in Concert

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
Movie: Life of Brian
W Movie: Raging Bull

10:30
5 Sports Extra
11 From The Editor's Desk
13 Ripping Yarns
21 With Ossie and Ruby
S Movie: Wolfen

11:00
4 News
5 Off the Set
9 Morecambe and Wise
11 Sports Wrap-Up
13 Video/Film Review
31 Video Vision
H Movie: For Your Eyes Only
U Movie: Dark Eyes

11:15
2 News

11:30
5 David Susskind
7 News
9 An Evening at the Improv
11 Odd Couple
13 Matinee at the Bijou
H Movie: Pleasure at Her Majesty's

11:45
2 Sports Update
4 Movie: New York, New York (1977). Liza Minelli, Robert DeNiro.
7 News

12 MIDNIGHT
2 Barnaby Jones
11 Streets of San Francisco

12:15
7 Movie: The Pit and the Pendulum (1961). Vincent Price.
W Movie: The Last Metro

12:30
9 Movie: The House on 92nd Street (1945). Lloyd Nolan, Signe Hasso.
S Movie: The Sound of Murder

1:00
2 News
11 Twilight Zone

1:07
2 Movie: Diary of a Mad Housewife (1970). Richard Benjamin, Carrie Snodgress.

1:10
H Movie: My Bloody Valentine

1:30
11 News

1:45
4 Mary Tyler Moore

1:50
7 Movie: The Glass Sphinx (1967). Robert Taylor, Anita Ekberg.

2:00
11 It's Your Business

2:15
4 Visiones

2:30
9 Life of Riley
11 Movie: Now You See It, Now You Don't (1967). Jonathan Winters, Steve Allen.
S Movie: Fairy Tales

2:45
4 First Estate
H Movie: S.S.T.: Disaster in the Sky

3:00
9 Movie: Seven Sinners (1940). Marlene Dietrich, John Wayne.

3:27
2 Public Hearing

3:45
7 News

3:50
S Movie: Looking for Mr. Goodbar

3:57
2 Movie: Satan's Triangle (1975). Kim Novak, Doug McClure.

4:20
H Movie: The Night the Lights Went Out in Georgia

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Rangel Report

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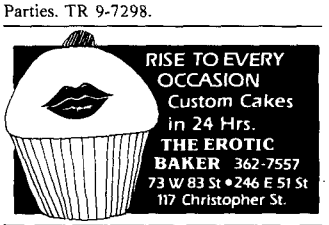

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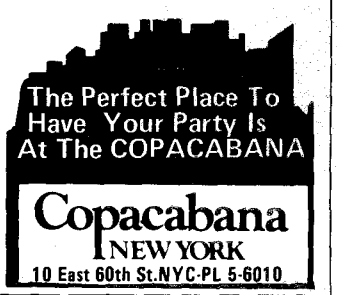

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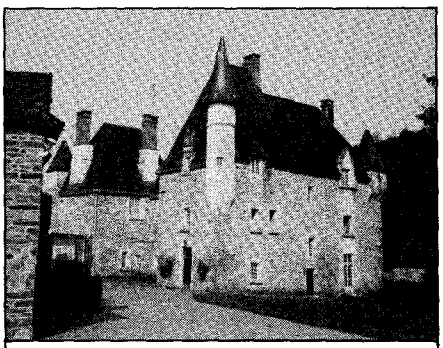

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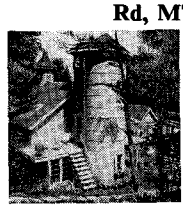

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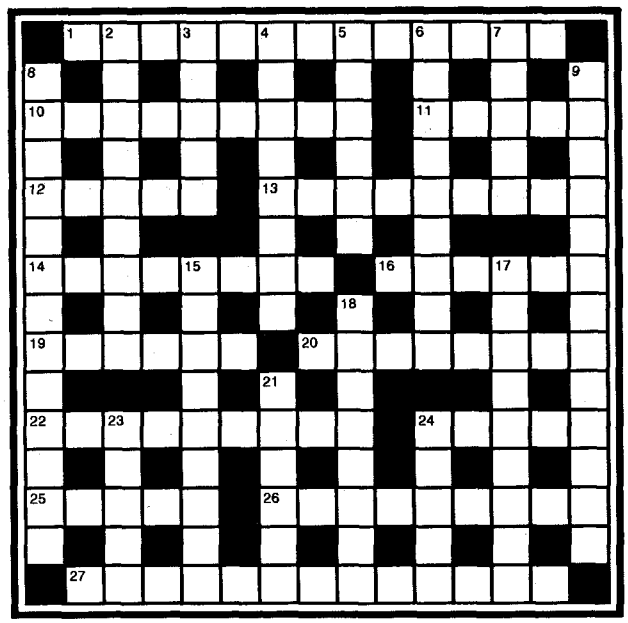
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Admiral discovers no sailor on the wreck. (7, 6)
10 When around let become a foreigner. (9)
11 Aptitude shown when one's just about fifty. (5)
12 Creature that makes a musical note in death. (5)
13 With untidy habit Bess is most mean-looking. (9)
14 Flyers discover nothing in the turbulent vast air. (8)
16 They may be moved by spring or water. (6)
19 It is dull but the corn is in under cover. (6)
20 In the immediate neighbourhood almost all are in the money. (8)
22 Labour too big for change, but indispensable. (9)
24 Lad's county. (5)
25 Under a Welsh town. (5)
26 Amusement after a second becomes killing. (9)
27 Welcome to radio comic including a more stupid number. (4, 9)



Down

2 Banish vehicles going back into a part of France. (9)
3 Little bit of publicity about fighting for a prize. (5)
4 Work for River Test? (8)
5 Type over an article for a conqueror. (6)
6 Minced beef still provides means of survival. (4-5)
7 There is nothing consumed about five like eggs. (5)
8 Going back, spring around me and spring again. (8, 5)
9 It is a man before his prime perhaps on the railway discovering far-flung territories. (7, 6)
15 No longer bright I dropped beside a lake. (9)
17 Wild cattle love an artist. (9)
18 Claim a northern town which has no aspiration. (8)
21 The heights of general supposition. (6)
23 There's a party so give the old chap a ring. (5)
24 Writer who makes an Indian people rise. (5)

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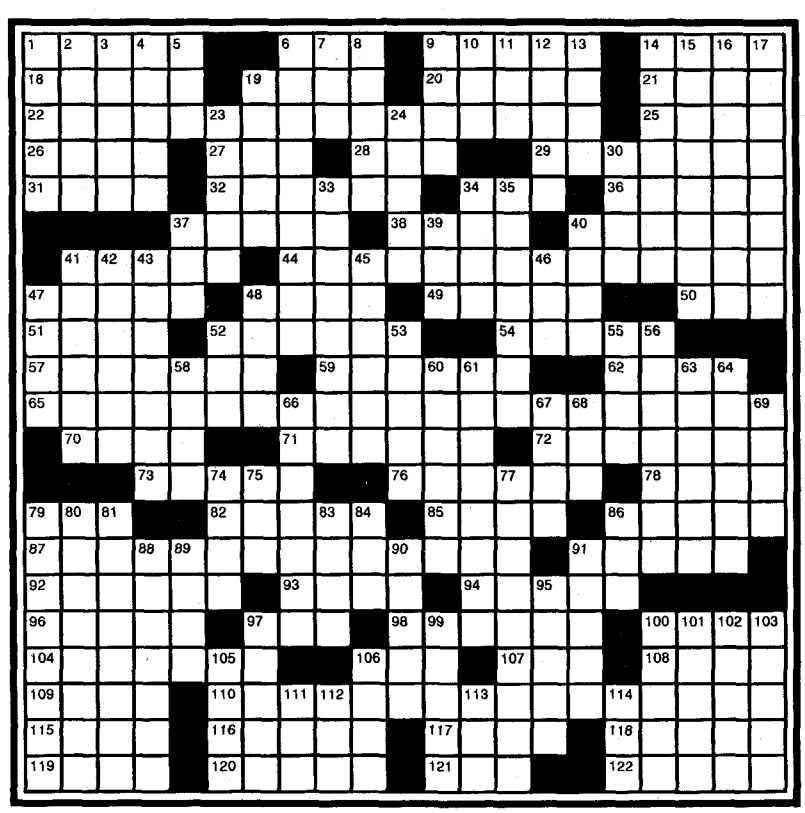
'THE FIRST FAMILY': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Drawing room
6 Jeweler's sale
9 Cigar-box wood
14 Place for banquet bigwigs
18 Conjure up
19 Notorious Montez
20 Habitation
21 Handle, in Lyon
22 ADAM
25 Coll. athletic gp.
26 Constellation bear
27 Plus
28 Stadium shout
29 "A promise made —— unpaid"
31 Hurricane centers
32 Basso Cesare, and family
34 Maybes
36 Skinflint
37 —— -Lenape Indians
38 Poi source
40 Bailey of the comics
41 —— as a beet
44 EVE
47 One of the Shaws
48 One of the Khans
49 Electrolytic item
50 Title for Selassie
51 Pod contents
52 Oration
54 Stage direction
57 Alluring one
59 Starchy plants
62 Diplomat's forte
65 CAIN
70 Weblike tissue
71 Appraise for taxes
72 Year, in winery
73 Play charades
76 Soaked, as flax
78 Lett's capital
79 —— Moines
82 Neighbor of Le Havre
85 Greek god of war
86 Swiss river port
87 ABEL
91 Rubbernecked
92 Ermines, in summer
93 Broadway acronym
94 Loafer
96 Felonious deed
97 Dockworkers' org.
98 Triangular sail
100 First family's first home
104 Adds new ammunition
106 Ply the needle
107 Shad delicacy
108 De —— (posh)
109 "—— a man with seven wives"
110 SETH
115 A Bobbsey twin
116 Hawaiian terrace
117 Painter Bonheur
118 Solar excess
119 She, Italian style
120 Emirs' colleagues
121 E, in Morse code
122 Mae and Rebecca

Down

1 Musical transition
2 —— Fisher Hall
3 Off the leash
4 Gumbo vegetables
5 Opposite of pos.
6 Heyday
7 Yalie
8 New Zealand native
9 Carry's partner
10 Tide word
11 Female deer
12 —— Ababa
13 "Nicholas Nickleby" star
14 More nifty
15 Forebear
16 Castile queen
17 Arboraceous algae
19 Bolshevism's founder
23 Alleviated
24 Test for flavor
30 U.S.A.
33 Specks
34 Persia, today
35 Most wily
37 Remick
39 "The —— Daba Honeymoon"
40 Stooped
41 "We —— amused"
42 Sculptured figure
43 Prone to laughter
45 Mother-of-pearls
46 Won —— soup
47 Imitated
48 Fool's Day, for short
52 Get the point
53 Four-bagger
55 Vingt- —— (Fr. 21)
56 Rodent snare
58 Kiltie's kindred
60 Trouser juncture
61 Inattentive
63 —— longue
64 Garbed, with "out"
66 Without additives
67 Saint Laurent
68 Lend a hand
69 Genuine
74 Timetable abbrs.
75 Runner Sebastian
77 Least tough
79 Use adjectives
80 Opposite poles
81 Plunderers
83 Sicilian volcano
84 Holman or Hentoff
86 Pub
88 Middleweight Jake
89 Great Barrier Island
90 Hawthorne's birthplace
91 French dramatist
95 Mrs. Arrowsmith
97 Mohammedanism
99 Medal
100 Run off to the preacher
101 Creator of "Camille'
102 Precise
103 Cozy spots
105 Roman 651
106 St. Mortiz baggage
111 "...sat —— tuffet"
112 Moving piece of machinery
113 Wellington ——
114 Homophone for "Hugh"



Solutions to last week's puzzles appear on page 97.

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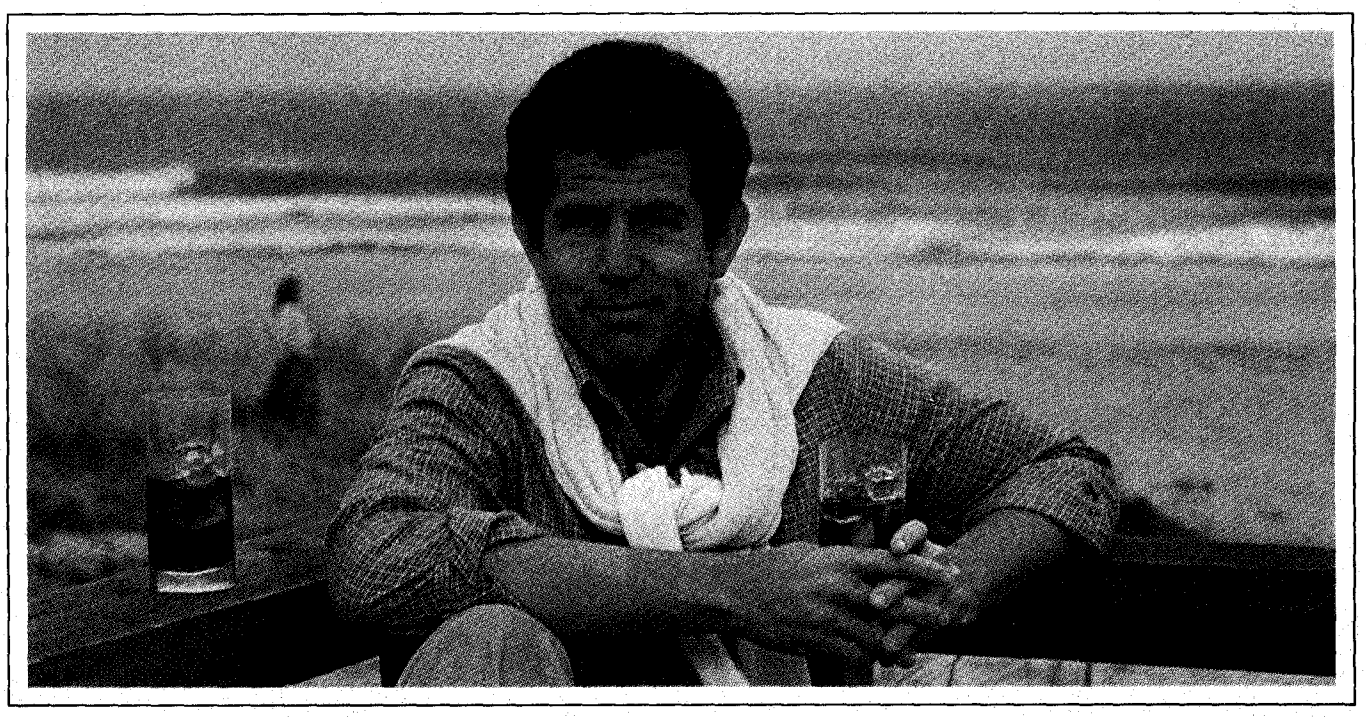


Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: You remember the exact moment?!

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: It must have been quite an experience. You must tell me about it.

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: Go on.

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: I can see why!

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: How was it?

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: Was she amused?

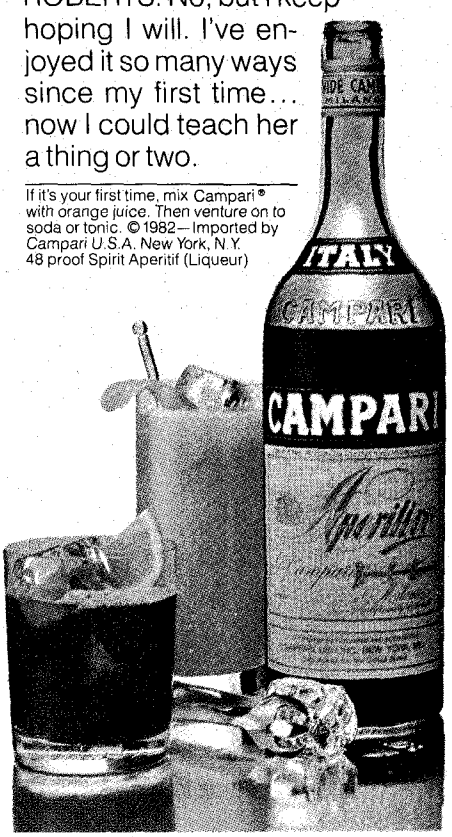
ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: Did you ever see the young woman again?

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

If it's your first time, mix Campari® with orange juice. Then venture on to soda or tonic. © 1982—Imported by Campari U.S.A. New York, N.Y. 48 proof Spirit Aperitif (Liqueur)



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